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# Dictionary

A

BIOGRAPHICAL AND HISTORICAL

# DICTIONARY OF MUSICIANS.

A

# DICTIONARY OF MUSICIANS,

FROM THE EARLIEST AGES TO THE PRESENT TIME.

COMPRISING

## THE MOST IMPORTANT BIOGRAPHICAL CONTENTS

OF THE WORKS OF

GERBER, CHORON, AND FAYOLLE, COUNT ORLOFF, DR. BURNEY,
SIR JOHN HAWKINS, &c. &c.

TOGETHER WITH

## UPWARDS OF A HUNDRED ORIGINAL MEMOIRS

OF THE MOST

## Eminent living Musicians.

AND

## A SUMMARY OF THE HISTORY OF MUSIC.

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VOL. I.

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# PREFATORY OBSERVATIONS.

To those who are conversant with the German, Italian, and French languages, the publication of the present work may appear to a certain extent uncalled for; but to such musical amateurs and professors as have *not* this advantage, the compilers trust that their Dictionary will prove both useful and interesting. The "*Dictionnaire Historique des Musiciens*" of Mr. Fayolle appeared in the year 1811. It is, in many respects, very ably edited, and was decidedly a great improvement on the first edition of Gerber's "*Historisch-Biographisches Lexicon der Tonkünstler,*" which was published at Leipsic in 1791, in two volumes octavo; still, it is to be remarked of Mr. Fayolle's work, as it concerns English readers, that hardly any mention is made of the most celebrated artists of this country; indeed, the claims of England to the slightest consideration in the annals of music, appear to have been overlooked both by Mr. Fayolle, and by Mr. Choron in his Summary of the Art. This deficiency may, in a great degree, be accounted for by the political division of the two countries, for many years preceding the publication of the *Dictionnaire Historique;* still the fact remains the same. In the year 1813, Mr. Gerber published a second edition of his *Lexicon der Tonkünstler,* in four volumes octavo; and this is certainly a work of high interest so far as respects the artists of Germany, but with regard to England it is again a blank; hardly a single article relating to British musicians having received even a verbal alteration from his first edition, though the second is swelled to

more than double the length, by added details respecting the artists of other countries. Ten years having at length elapsed since the publication of Gerber's second edition, and intercourse with the continent being unrestrained during nine years of that period, the compilers of the present work, enthusiastic in their love of all that relates to the art, and having had personal experience of the neglect, they may almost say contempt, with which the advocacy of the comparative merits of modern English music is met in foreign society—the very names of such eminent professors as Samuel Webbe, Dr. Crotch, Wesley, sir George Smart, &c. &c. being very frequently unknown to foreigners who have occupied themselves with musical literature throughout their lives—disgusted with this prejudiced and ignorant appreciation of British talent, the compilers, who were, when abroad, in the habit of occasionally consulting Fayolle's Dictionary, as also Gerber's Lexicon, and had found that through their medium they became much more *au fait* to the merits of foreign artists, resolved to publish a work, on their return to England, embodying the most interesting contents of the French and German Dictionaries of Musicians, with such authentic biographical details as they could procure of British musicians up to the period of their publication. At that time the labour of such a book appeared to them light. They soothed themselves with the idea that it would be but the task of a few months. Long, however, before they had completed the half of their first volume, it was evident that they had underrated the trouble of their undertaking; the conjoined abridgement and translation of matter from as many as ten or twelve books in different languages, necessarily engrossing a considerable portion of time. At first, the compilers proposed to rewrite, or at least carefully to revise the style of such extracts as they should make from some of the older English publications, and especially from sir J. Hawkins's History of Music: this, however, they soon found to be incompatible with their completion of the work in less than double the

time they were necessitated to limit themselves to; they have been, therefore, obliged to leave many negligences in writing unaltered; at the same time they promise that, should a second edition of the work be called for, the whole shall be carefully revised and corrected. Another difficulty the compilers have had to encounter, is the almost inconceivable trouble of collecting the biographies of living artists, chiefly from the multiplicity of the engagements of the most eminent professors, and their consequent inability to afford the time required to furnish such data as were required by the compilers of the Dictionary. This difficulty they found to be, occasionally, insuperable in the present edition; and a few very eminent names will consequently be found accompanied with much more concise notices than their comparative merit justly demands. In three instances only, however, out of above two hundred applications, the brevity of the article is attributable to unwillingness on the part of the professors, and one of these three arose from an excess of that modesty so often the attendant of true genius. To conclude, the compilers trust that their work, incomplete as it avowedly is, will be received by the profession as a pledge that to give due honour to the character of British artists, at the same time proving useful to them, has been the paramount object of the compilation, which, if it attain a second edition, will doubtless be more worthy of the cause it would advocate.

# SUMMARY

OF THE

# HISTORY OF MUSIC,

## BY ALEXANDRE CHORON.

(TRANSLATED FROM THE FRENCH.)

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It is not the intention of the author of the following sketch to comprise in it strictures on every department of the musical art, a labour which would lead far beyond the limits assigned to this preliminary discourse, but simply to give an abstract of the modern European system of music, considered in its essential and constituent parts, which comprehend the laws of sounds or of notes; rhythm; *séméiotechnie*, or the system of musical characters; and, lastly, composition, which is so closely allied to the former subjects, that it would be difficult to divide them without a diminution of perspicuity and interest. I shall treat then, in the most summary manner, of all these compartments together; and this union will be the more easy, as the progress of these different subjects is simultaneous, and is often comprised in the writings of the same author. Although no great improvement is effected in any art suddenly, and without much previous thought and consideration, and though every such discovery is introduced in so gradual a manner, as to be hardly perceptible, yet there are periods when accumulated observations, and wants generally felt, lead men who are happily organized, or placed in favourable circumstances, to seize on more extensive views of a subject, and to create more powerful methods of arriving at a knowledge of it, the superiority of which soon becomes generally experienced, and eventually leads the habits and ideas of the whole mass of mankind in a new direction. These rare moments, which are, however, renewed at intervals, form what is called *periods*. They are more or less remarkable, according as the object attained is more or less important. Whenever they have occurred, and whatever may have been the system of ideas that has occasioned them, they may always be traced to and classed under one of those periods, which are regarded as *principal*, and are therefore designated by the term *age*. Five of these *principal periods* may

be distinguished, namely, that of formation, developement, progress towards perfection, permanence, and decline. In the subject I am now about to treat, the three first *principal periods* of the musical art, namely, its formation, developement, and progress towards perfection, are those I shall have occasion to consider. The existing state of things appears to *me* to belong to the fourth or permanent period; but I do not feel authorized to speak on that subject, lest I should be taxed with establishing myself as arbiter, and with undertaking to appreciate immaturely the merits of those of whom posterity alone will have the right to judge.

## *First Æra.—Origin and Formation of the Modern System of Music.*

Music, as well as all other arts, is chiefly derived from the ancients; and as it is remarked of the French language, that it is merely a corruption or derivation from that of the Greeks and Romans, so it may equally be observed of modern music, that it is only a corruption or derivation from that of the same people, who probably owed *their* knowledge of the art to other nations still more ancient. I do not wish to intimate by this remark, that had the Greeks and Romans never existed, language, arts, or music had never been known, as some persons appear to imagine. Nature bestows on all the human race the same faculties; but, supposing the whole race of mankind were endowed in the same proportion with these faculties, which is certainly very doubtful, all are not placed in equally favourable circumstances for the developement of their talents; thus, if a backward race of people unite or associate with a more enlightened race, mixed systems are naturally formed in every branch of knowledge. This is precisely what occurred in Europe in the early centuries of the Christian æra, when whole nations of barbarians invaded and overspread the Roman empire. How this amalgamation was accomplished is indeed a question worthy the pen of the most able writer; and the discussion of which would probably require an extent of detail that the limits of this sketch will not permit. In tracing the origin and formation of the modern system, I find four principal periods, of which I must, successively, take a short survey: 1. antiquity; 2. the introduction of chanting in the Christian churches; 3. the Ambrosian and Gregorian constitution; and 4. the invasion of the barbarians.

## *Of Antiquity.*

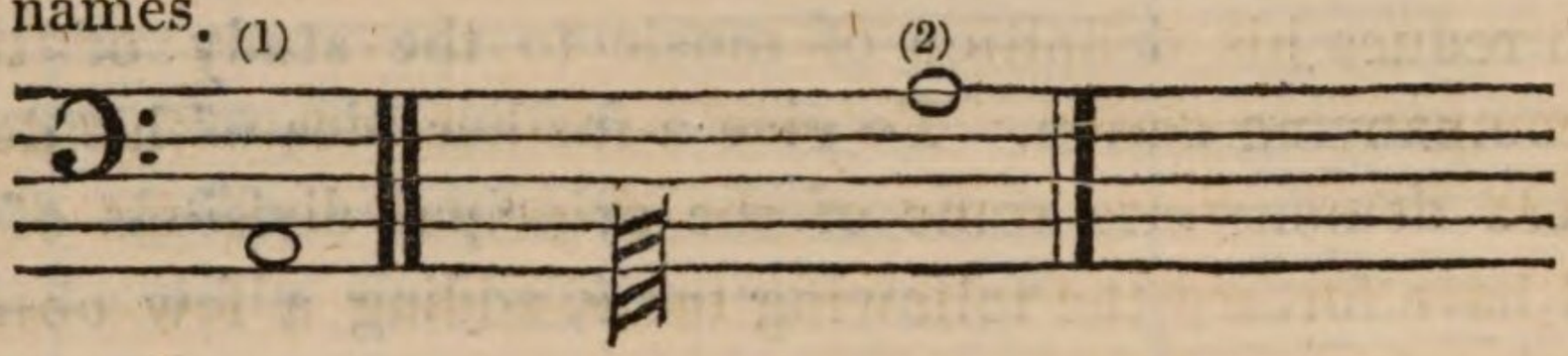
Although there remain to us many works on the music of the ancients, still the obscurity which prevails in them, their contradictory assertions, and, above all, the want of models, have precluded the possibility of our having any very distinct and decided ideas on the subject. According to Aristides Quintilianus, who has certainly left us the most complete treatise that now exists on the music of the ancients, some authors of his time defined music to be the art of singing, and all that relates to it; others, the contemplative and active art of perfect and organic singing; others, the art of the beautiful in sounds and movements. As to Quintilianus himself, he looks upon the following exposition of music as the most correct, namely, that it is the art of the beautiful in bodies and movements, (*γνωσις τε πρεποντος εν σωμασι και κινεσεσιν.*) This is a very general definition; though little so, in comparison to some authors, who affirm music to be the universal science. Quintilianus, however, afterwards designs to reduce his definition of music to the study of the voice and accompanying action. To give a further idea of his doctrine, I shall here demonstrate some of the principal divisions of it, from which I have formed the following table, adding a few observations of my own.

*Table of the Principal Divisions of Music, according to Aristides Quintilianus.*

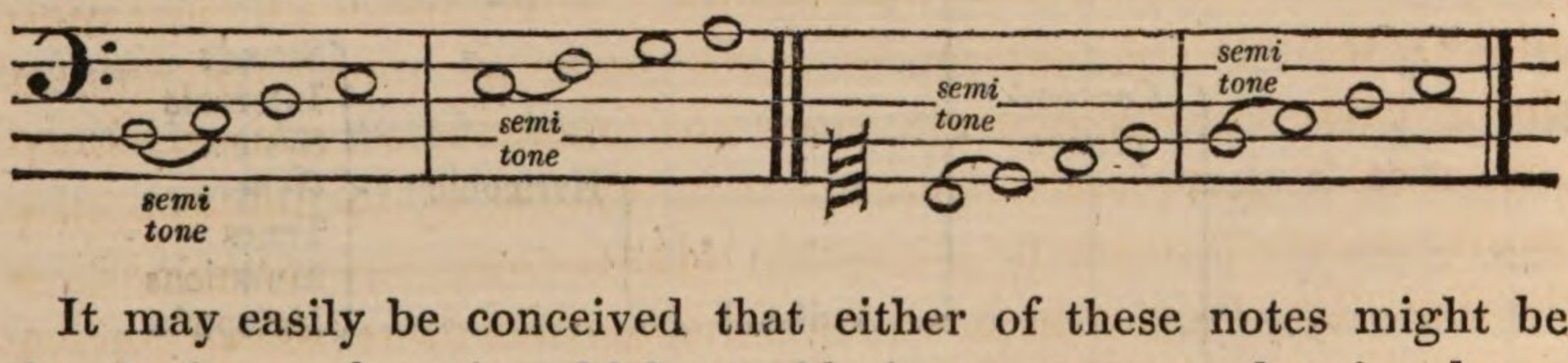
- Music
  - Contemplative
    - Natural
      - General
      - Arithmetical
    - Artificial
      - Harmonic
        - Sounds
        - Intervals
        - System
        - Genera
        - Tones
        - Mutations
        - Melopœia
      - Rhythmic
      - Metric
  - Active or Eruditive
    - Usual
      - Melopœia
      - Rhythmopœia
      - Poetry
    - Enunciative
      - Organic
      - Odic
      - Hypercritic

The author divides music into contemplative and active. The

former lays down the principles, and searches the causes; the latter applies and employs them. In the foregoing table, we are alone interested in that subdivision of contemplative music, which the author has designated artificial; this treats of harmony, of rhythm, and of metre, to which subjects he devotes the first book of his treatise. By the word "harmony," in the meaning of which all modern authors agree, the ancients understood what the French call intonation, or arrangement of the sounds of the system. Keeping in view this distinction in the ancient signification of the word "harmony," we may proceed to observe, that Quintilianus understood the division of the three genera with which we are acquainted; that is to say, the diatonic genus, the chromatic, and the enharmonic. The diatonic genus, in a space of two octaves and a half, comprised the interval between the *la* below our bass clef, (example 1) and the *re* on the fifth line, above our soprano clef, (example 2) being the full extent of a man's voice: it contained eighteen strings or notes, which had separate names.




The following example shows how these notes, beginning at the second, were divided into tetrachords, that is to say, assemblages of four notes succeeding each other by a progression of one semitone and two tones.




It may easily be conceived that either of these notes might be the final one of an air, which would give so many modes, i. e. keys, each mode being superior or inferior, according as the air either extended *above* the key note, or as the key note occupied the centre. Every note was represented by a particular mark, according to the mode and genus. I should here observe, that each genus introduced a number of new notes, which notes were represented by different marks, varying with each mode, thus forming an almost endless vocabulary; and as, in the formation of these marks or signs, analogy was in no way attended to, nothing could possibly be more confused,

and the study of music became, of course, extremely difficult. As to rhythm and metre, music was entirely subservient, in these respects, to poetry. Musical composition, it seems nearly certain, was, at the time we are speaking of, exclusively confined to vocal pieces; for the ancient authors never speak of composition, unless in treating of the *vocal* part of that science, and it is impossible to discover in their productions one single precept relative to the use of intervals as harmonics, nor a single passage clearly proving that they were in the habit of using that style of composition. We may therefore conclude, that the ancients were unacquainted with *our* harmony; whilst another decisive argument, in favour of this statement, is derivable from our positive knowledge of the origin and progress of the modern harmonic art. This I shall endeavour to prove in a succeeding part of the present introductory discourse.

## *First Centuries of the Christian Æra.*

Music, very generally cultivated by the Greeks, was equally esteemed by the Romans, in the reigns of some of their first emperors; some of whom, particularly Caligula and Nero, piqued themselves upon excelling in this art, and on obtaining the public prizes for it. "What a pity to kill so good a musician!" exclaimed Nero, when about to stab himself, that he might escape the ignominious death with which he was menaced. It is well known that he kept five thousand musicians at his own expense. After his death they were all expelled the city; and music, which under his reign had enjoyed the greatest encouragement, from that moment sensibly declined. But what it particularly concerns us to remark is, the influence that music received from its admission into the religious ceremonies of the first Christians, who alone have transmitted to us *all* the ancient practical music with which we are acquainted. It is well known that, in their assemblies, every person present joined in chanting the different parts of the liturgy, that is to say, the hymns and psalms, &c. This chanting must, of necessity, have been of the most simple and easy description, being sung in chorus, without any preparation, by people who, generally speaking, had not the least idea of music, and who professed also, in every thing, to observe the greatest simplicity. Another cause which, no doubt, contributed to denaturalize the ancient music, was the manner in which it was first set, in Chris-

tian churches, to a semi-barbarous *prose*, or to still more barbarous poetry. The result was, that the rhythm of their music being derived solely from the words, it retained but a slight impression of any sort of measure, and was generally drawled out in slow and unequal time, to a language without harmony. Nevertheless, even in this state of degradation, it still retained some constituent rules, and a certain variety in its changes and character, which rendered it capable of being applied to other kinds of performances.

## *St. Ambrose's and St. Gregory's Institution of the Ecclesiastical Chant.*

During the four first centuries of the Christian church, the state of music is not known with precision. The principles were, at the expiration of that time, probably still the same as from the beginning, at least if we may judge from a treatise of St. Augustine; but it appears that the practice of ecclesiastical chanting was then falling into great confusion, which induced St. Ambrose, who was consecrated archbishop of Milan in 374, to undertake to give a fixed constitution to church music. These two holy fathers were, as their works prove, great amateurs of the art; and we still possess, in the Latin church, both the music and words of a piece of their composition, which is admired even to the present time, and has met with a success equalling that of the chef-d'œuvres of more modern masters; I allude to the celebrated canticle of the "*Te Deum.*" We have no other specimen of St. Ambrose's peculiar constitution of the chant; and, indeed, on examining the chants of the Milanese church, we find no obvious difference from that of other churches. It appears, however, that St. Ambrose actually left some degree of musical rhythm, in which, however, pope Gregory, who flourished two hundred years after, far surpassed him. (See the article GREGORY in this Dictionary.) We need not repeat what we have there stated, and shall only observe, that with the intention of simplifying music, St. Gregory substituted the Roman letters in place of the more complicated Greek notes. By A, B, C, D, E, F, G, he designated the seven notes of the lower octave, (octave grave) which begins at *la*; and by a, b, c, d, e, f, g, those of the higher octave, (l'octave supérieur); and by the same letters doubled, the third octave. He applied himself likewise to the completion of the ritual, which he made

up of select pieces, chosen from the best remains of antiquity. As the result of these various labours, he formed the system known by the name of the *Roman or Gregorian Chant,* which is used to this day, precisely in the form in which it was then established. Not satisfied with having formed this code of musical doctrine, he maintained and propagated it, by the establishment of a school for young orphans, who were brought up as singers for the different Christian churches.

## *The Invasion of the Barbarians.*

To enable us to continue the history of music with some regularity, it is requisite to notice those nations who will soon be found to act a principal part in the history. Long previous to the period of which we have been speaking, that is to say, in the time of the Roman republic, and during the whole duration of the Roman empire, that nation was disturbed by the irruptions of swarms of barbarians. Whilst the government continued wise and vigorous, these attempts were easily repelled; but when, with the children of Theodosius, cowardice and imbecility mounted the throne, the barbarians found but few obstacles to oppose them, and, inundating whole provinces of the empire, soon reduced them to submission. At the commencement of the fifth century, the Goths ravaged Italy; Rome was taken and sacked by Alaric. The Vandals, traversing Gaul and Spain, penetrated into Africa, the Huns into Italy, and the Franks, under Pharamond, made themselves masters, in 493, of the northern part of Gaul, which entire country his successors soon afterwards got possession of. In 476, Odoacre, king of the Herules, overturned the western empire; soon after which he was taken prisoner and killed in Ravenna, by order of Theodoric, who founded, in 493, the kingdom of the Goths in Italy. It may easily be imagined, that, in the midst of such revolutions, the arts were entirely neglected, amongst which music suffered greatly; so that, at the commencement of the sixth century, when the whole western empire was become barbarous, its music was entirely reduced to the chants of the church, and the national songs of these barbarians. But the Goths who settled in Italy cultivated the arts, and soon began to imitate the enlightened manners of the people whom they had subdued. From that time the Roman school of music shone wit

renewed lustre; and about the same time we find Clovis, king of France, requesting Theodoric to send him a musician. Theodoric, wishing to please the king, sent him the singer Aicorède, who had been selected as the best by the learned Boëthius, whom Theodoric afterwards caused to be beheaded. "On the arrival of this musician and instrumental performer," observes William du Peyrat, in his researches on the king of France's chapel, "Clovis's priests and singers formed themselves after his style, and sang with greater gentleness and sweetness; having, also, learnt to perform on various instruments, this great monarch used them ever after at divine service; which practice was continued under all his successors to the end of that generation: thus, it appears, music was much in use at the courts of our first sovereigns." The Roman chant was first introduced into England by the monk St. Augustine, (whom St. Gregory had commissioned to preach the Christian religion in this country, about the year 590) and some few years later was propagated in Germany by St. Boniface of Mentz, who is considered as the apostle of that country. Amongst so many different nations, the national taste tended, of course, sooner or later, to corrupt and denaturalize the primitive purity of the Roman chant. With regard to France, we have a positive confirmation of this fact by an ancient anecdote, inserted in the annals of the Franks, and which occurred under the reign of Charlemagne. This prince being at Rome in 787, to celebrate the festival of Easter, a quarrel arose whilst he was there between the Roman and French singers; the latter affirming their singing to be superior to that of the former, who in their turn accused the French of having corrupted the Gregorian chant. The dispute was carried before the emperor, who decided it by the following question: "Declare to us," said that prince to his singers, "which is most pure, water drawn from its source, or that which is taken from a distant stream?" "Water from the source," replied the singers. "Well, then," said the emperor, "return to the original source of St. Gregory, of whom you have evidently corrupted the chant." The prince then requested the pope to give him some singers, who would correct the defects of the French singers. The pope immediately deputed two very learned singers, named Theodore and Benoit, to undertake this office, and gave them antiphonaries noted by St. Gregory himself. One of these singers the emperor placed at Soissons and the other at Metz, commanding all the French

singers to correct their books from theirs, and to learn singing as well as instrumental accompaniment of them. Though this command met with some obstacles from the obstinacy or incapacity of the various singers, yet the Roman chant which Charlemagne thus established in France, continued generally in use till the commencement of the eighteenth century; about which time the French bishops took it in their heads to reform the liturgy, and consequently the church music. This attempt succeeded, though, with regard to chanting, its effects were deplorable; for being now left almost entirely to the management of ignorant people, devoid of taste, and even, at times, to illiterate schoolmasters, they substituted for the Roman chant, which, notwithstanding its extreme simplicity, had always retained some sort of rhythm, they substituted, I repeat, a slovenly and insipid style of church music, which indeed had little more of singing than the name. I must here avow the wish that at the next reformation of the French liturgy, which it appears is to take place sooner or later, the Roman plain-chant may be substituted for these miserable compositions, and reestablished in those rights of which it should never have been deprived. It was about the same period, that is to say, in the reign of Pepin, father of Charlemagne, that organs were first introduced in the west. In 757, the emperor of the east (Constantine Copronymus) sent one to that prince, who presented it to the church of St. Corneille, at Compiegne. They soon became universally used in the churches of France, Italy, and England. The organ was at that time very little understood, and was exclusively confined to the performance of the *regal*, which is now no longer known; though its introduction is not the less remarkable, from the influence which this instrument has at all times possessed over the progress of the art, as we shall presently perceive.

## *Second Æra.—Developement of the Modern System.*

We have now noticed in what manner the *mélange* of the musical ideas of barbarous nations with the remains of Grecian music gave birth to the modern system, and shall next proceed to observe the gradual developement of this system. This developement may be traced to three principal periods: first, the creation of the gamut or scale, and of modern notation; secondly, the invention of modern rhythm; and thirdly, the determining of the value of notes,

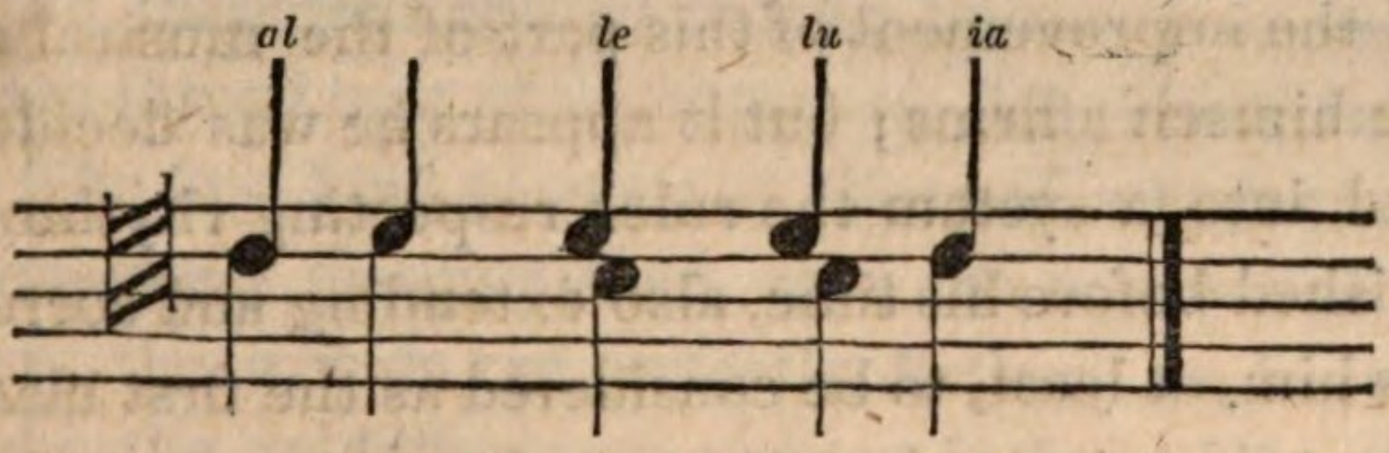
and of the rules of counterpoint. To these same periods may be traced the origin and progress of composition: we shall therefore discuss them simultaneously, as we originally intended.

## *Invention of the Gamut and Origin of Counterpoint.*

The invention of the gamut presupposes a certain degree of progress in the musical system, in the same manner that the alphabet conveys the preliminary idea of the existence of a language. I make this remark that the scale of music may not be confounded with the *system*, which might otherwise easily be the case. It was in the commencement of the eleventh century, in the year 1022, that the musical scale first took the form which it now retains. This reformation was chiefly owing to Guido, a Benedictine monk of the monastery of Pomposa, born about 990, at Arezzo, a little town of Tuscany; for which reason he is commonly called in France, Guy d'Arezze. Duly to appreciate the talents of this celebrated man, we should recall to mind what we have already said in regard to the tetrachords of the Greeks, and the reform of St. Gregory; and we should know that, in the intervening time between the death of that great pontiff and the period of which we are now speaking, many attempts were made to improve musical notation. Indeed, it may easily be conceived, that letters placed on syllables, to indicate sounds, could not be quickly understood; it was therefore found necessary to seek some more intelligible method. That which most naturally occurred was, to place the letters at different degrees of height from each other, analogous to the elevation or depression of the voice, and to mark these degrees in a more accurate manner by means of parallel lines. This was the method employed before Guy, and he only simplified and regulated it. Instead of repeating the letter, Guy merely wrote it at the commencement of the line, and, whenever it afterwards occurred, simply put a dot in its place. Shortly after, he rendered this still plainer, by placing dots in the intervals of the lines; using these intervals to denote degrees, by which he reduced the distances from one note to another, and made the scale much easier to perform at sight. Guy likewise added to the ancient system a bass note answering to *sol*, on the first line of the clef Fa: he designated this note by the *gamma* of the Greeks, (Γ) and it is from this sign that the series of sounds in the system take their name of

*gamut.* To these inventions he added another; that of counting by hexachords instead of tetrachords, and of designating by the syllables, *ut, re, mi, fa, sol, la,* the *major* hexachord, upon whatever degree of the system it was placed: this was the foundation of his method of solmisation, which, however, it would be tedious to explain here. The invention of counterpoint is likewise attributed to him, though without any foundation. It is true he was one of the first who wrote on the subject, but he was not the inventor: for though this art had made little progress, still it was known before Guy's time, and the following was its real origin.

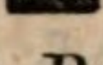
We just now observed, that the organ was introduced into France in the year 757, and soon became universal in the churches of the west. It was directly used as an accompaniment to the voice. This accompaniment was at first entirely in unison; but the facility with which several sounds could be distinguished at once, occasioned the remark, that, among the various union of sounds, many were agreeable to the ear. The minor third was one of the first remarked for its pleasing harmony, and was therefore generally used, though only at the close of an air, as we shall perceive from the following example:

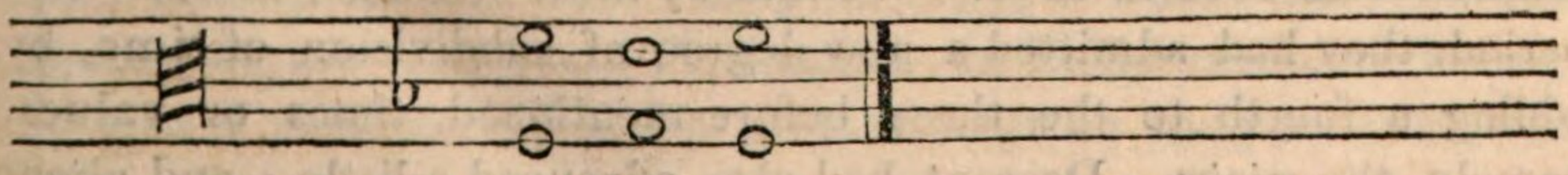



and this method was called *organizing.* There were likewise many other methods; for instance, holding on the sound of the organ on some note below the chant or singing part, or playing the air a fourth below or a fifth above, and frequently both together, which last was called *double organization.* Soon after, this method was adopted in singing without the organ; and from thence the terms *descant,* meaning double chant, *triple, quadruple, medius, motet, quintet, quartet,* &c., all of which preceded the term *counterpoint.* An uninterrupted series of authors anterior to Guy, as Notker, Remi of Auxerre, Hucbald, and Odon de Cluny, testify the origin and progress of this art, and historically demonstrate its being a modern invention, totally unknown to the ancients. Their writings, as well as those of Guy and of J. Coton, (his commentator) are to be found in the valuable collection which the prince abbé Gerbert published under the title of "*Scriptores Ecclesiastici de Musicâ Sacrâ potissimum, &c.*"

## *The Invention of Modern Rhythm.*

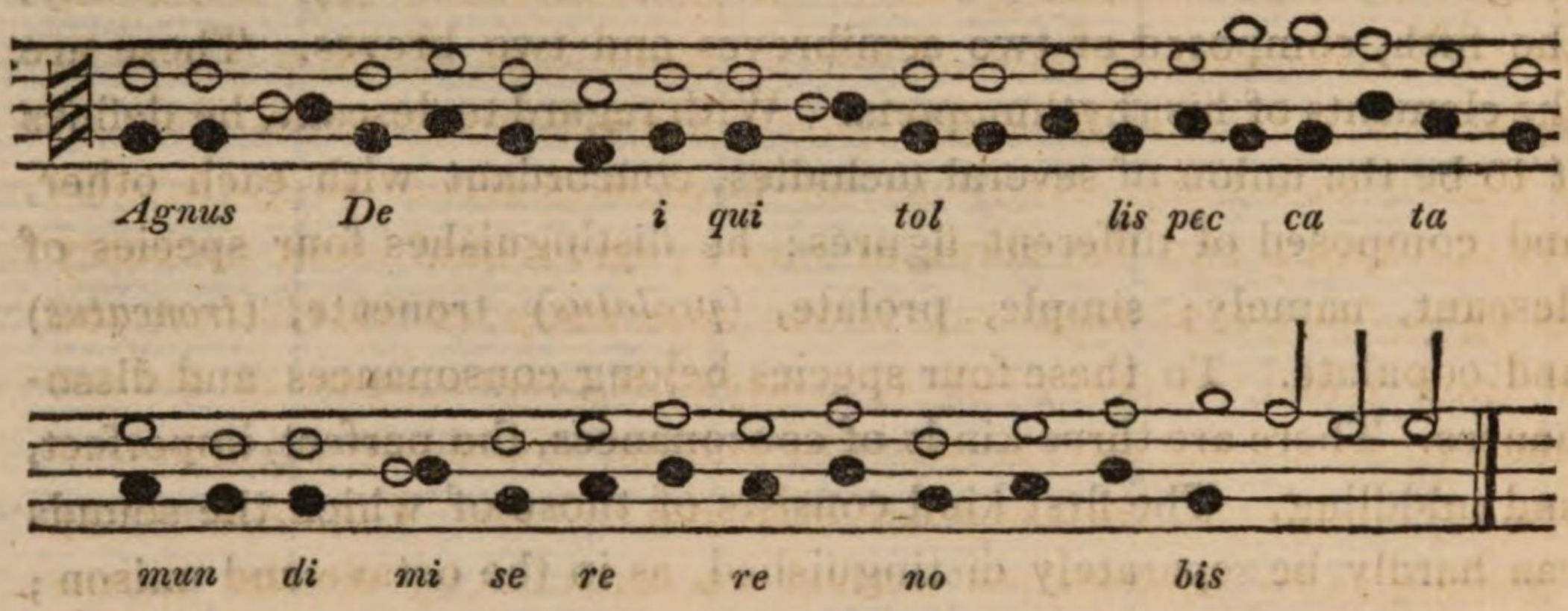
As the plain-chant consisted of notes of equal value, and as, up to the period of which we have been speaking, it was the only music studied by the learned, rhythm was never mentioned, for being almost entirely null, it could not be considered an object of speculation. From that time, either from the circumstance of profane music, which contained a more distinct rhythm, having risen to a greater degree of importance, or from musicians having begun to feel the necessity of stricter time when the organ and voice moved together, it is certain that this branch of the art began more fully to be considered. The first author who wrote on the subject was *Franco*, called by some Franco of Cologne, and by others Franco of Paris. This author, whose birthplace it appears was uncertain, was supposed to have been a scholar of the cathedral of Liege in 1066; that is to say, in the year in which William duke of Normandy conquered England, and introduced into this country, which was still in a state of barbarism, the germ of manners and civilisation. Before Franco, many attempts at the improvement of this part of the musical art had been made, as he himself affirms; but it appears he was decidedly the first who reduced into a system the rules respecting rhythm, which had been established before his time, also extending and correcting them: this entitles him, at least, to be considered as the first classical author on the subject, if not the inventor, and as the source from whence, for some time, all subsequent authors resorted for information. The whole of Franco's work, entitled "*Franconis Musica et Cantus Mensurabilis*," is inserted in the collection of M. Gerbert. It contains an introduction and thirteen chapters: the ten first, with the exception of the second, are on rhythm; the second and three last relate to descant. Without entering into the details of the work, I shall endeavour to give an adequate conception of his doctrine. Measured music, which he considers far superior to plain music, he describes as a chant measured by long and short intervals of time; these intervals of time being expressed either by the voice or by rests. The subsequent details clearly prove, that the organ and organization were the origin of musical rhythm. He distinguishes three degrees of time, the long, the breve, and the semibreve. The long may be divided into the perfect, imperfect, or double. It is perfect when

in the time of three or triple; for, says the pious doctor, three is the most perfect number, being the emblem of the holy Trinity, and it is imperfect when in the time of two: the double is unnecessary to explain. There are also two kinds of breves, which, however, he does not describe. The semibreve is major or minor. The forms of the notes are as follows: the long,  ; the double long, ; the breve, ; and the semibreve, . Besides their own proper value, they have many accidental properties, which, for the sake of brevity, must here remain unnoticed. He indicates, also, the mark of relative rests or pauses. He then proceeds to distinguish five modes, or elements of rhythm: the first mode contains longs, or a long followed by a breve; the second a long preceded by a breve; the third a long and two breves; the fourth two breves and a long; and, finally, the fifth, composed of two semibreves and two breves. These are the elements of his rhythmopœia. With regard to descant, he defines it to be the union of several melodies, concordant with each other, and composed of different figures: he distinguishes four species of descant, namely; simple, prolate, (*prolatus*) troncate, (*troncatus*) and copulate. To these four species belong consonances and dissonances. There are three kinds of consonances, the perfect, imperfect, and middling. The first kind consists of those of which the sounds can hardly be separately distinguished, as in the octave and unison; the second, where the sounds are perfectly distinct, as in the major and minor third; the middling consonance includes the fifth and fourth. Dissonances are of two kinds, perfect and imperfect: the perfect are the semitone, the tritone, and the major or minor third with the fifth; the imperfect are the major and minor third. He speaks afterwards of the use of consonances, and points out some rules, which however are difficult to understand, on account of the imperfection of the examples. An obvious progress is nevertheless visible in these examples, in which we particularly remark the use of the major or minor sixth between two octaves: this is the first example of the kind to be found in the records of the art.



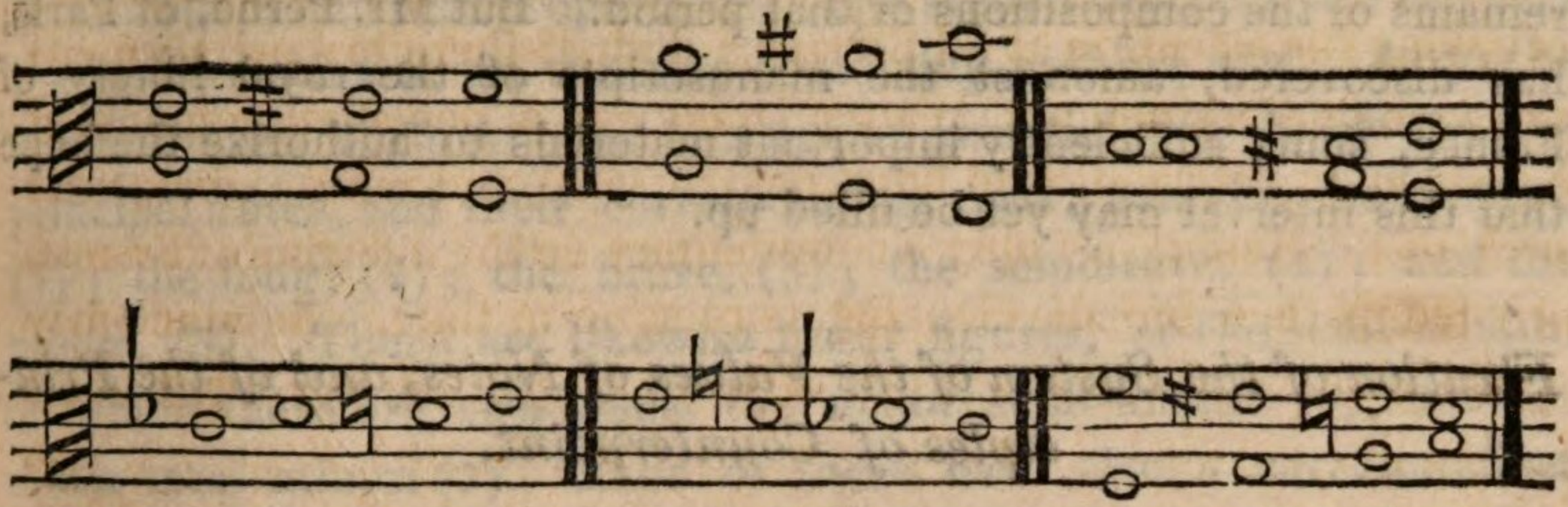
After Franco, music remained in the same state, particularly with regard to harmony, for more than a century; which may be attributed

to the crusades taking place about that time, and so completely occupying the attention of all Europe. I shall therefore merely mention, in a cursory manner, Walter Odington, a Benedictine monk of Eversham, in England, who flourished in 1240, and whose work, "*De Speculatione Musicæ,*" is only a commentary on the doctrine of Franco, enriched with a few developements relative to time. As much may be said with regard to the work of another English author, Robert of Handlo, entitled "*Regulæ cum maximis Magistri Franconis, cum Additionibus aliorum Musicorum, compilatæ per R. de H.,*" dated 1326. To give, however, some idea of the composition of that time, I shall here cite a specimen taken from a manuscript of the thirteenth century.




This descant was composed on the following rule: "Those who chant, should remark if the chant ascends or descends. If it ascends, the double note is sung; if it descends, the fifth note."

Towards the close of the thirteenth century, we find another commentator on Franco, far more interesting than the before-mentioned, and who, in some respects, may be styled an inventor. This was Marchetti, of Padua, author of several works, particularly one on plain-chant, bearing date, Verona, 1274. He must have written this work when very young, for we have another of his, on measured music, dedicated to Robert, king of Naples; and this prince reigned from 1309 to 1344. We find by these writings, that, at this period, they had admitted a new degree of subdivision of time, by adding a fourth to the three before-mentioned times or values, namely, the *minim*. Descant had also advanced a little; and about this time, chromatic passages were first used. The following are specimens.



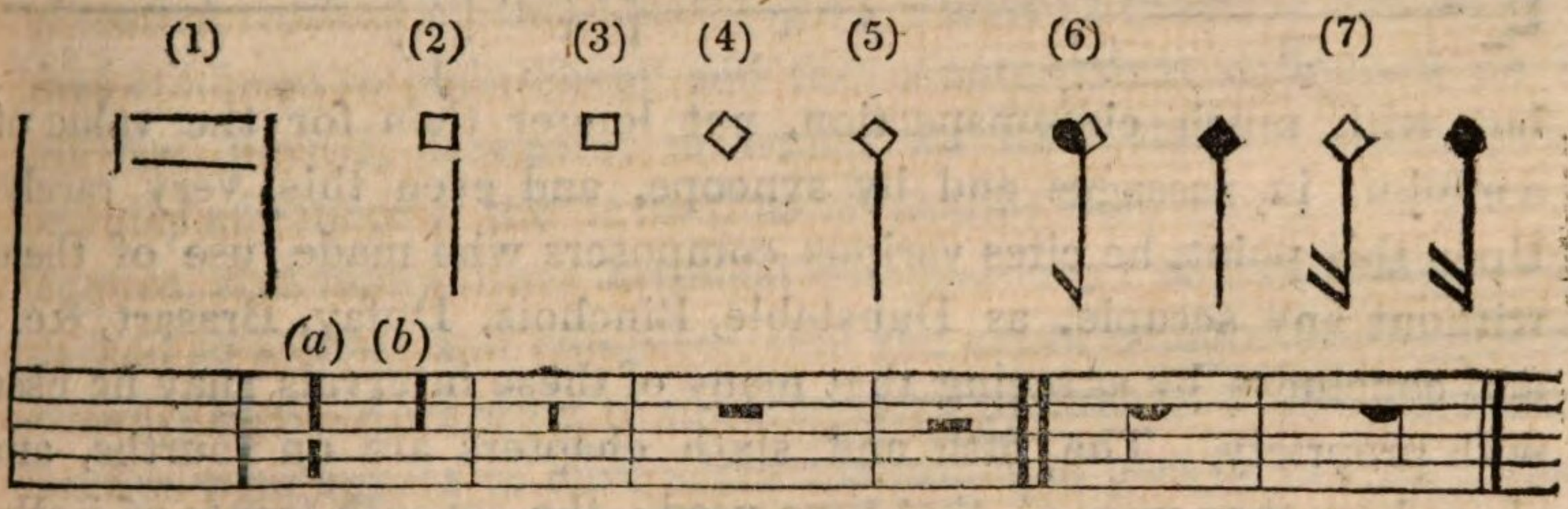
The author gives the theory of them, and treats of chromatic and enharmonic genera at some length. In short, it is evident the art had then sensibly advanced. This remark is confirmed by the writings of John de Muris, doctor of the Sarbonne, who some say was an Englishman, others, a Parisian, and others again, a Norman; the latter of which is most probable. He was long looked upon as the author of all the inventions we have been mentioning, particularly of rhythm and the form of notes; and would most probably still have been considered so, if the researches of M. Gerbert and Dr. Burney had not proved the contrary. It even appears he did not considerably aid the advancement of musical notation; in regard to harmony, however, we are much indebted to him. The impropriety of making two consecutive perfect consonances by similar movement, was first suggested in his writings; as were many other precepts relating to the succession of intervals, which are observed to this day. We also find in his works, for the first time, the term *counterpoint* used instead of *descant*. It would appear that, about this time, there was a great variety of opinions respecting the rules of counterpoint, for the doctor complains of the continual changes in the art of music; and about the same period, that is to say in the year 1322, pope John XXII. issued a bull, forbidding the use of the descant in churches, it having degenerated into abuses, and having no longer any fixed principles. It is believed that John of Muris was still living in the year 1345. He, as well as Franco, had many commentators; amongst whom were Philip de Vitry, of whom little more is known than the name, and Prodoscimo de Beldomando, of Padua, who was a professor of music in that town in the year 1422, but whose writings are now lost. From the thirteenth century to the close of the fifteenth, there is a complete vacancy in the history of counterpoint. It is generally supposed that no vestige now

remains of the compositions of that period. But Mr. Perne, of Paris, has discovered, amongst the manuscripts of the royal library of France, some sufficiently important materials to authorize the hope that this interval may yet be filled up.

## *Fixation of the System of the Values of Notes, and of the Principles of Counterpoint.*

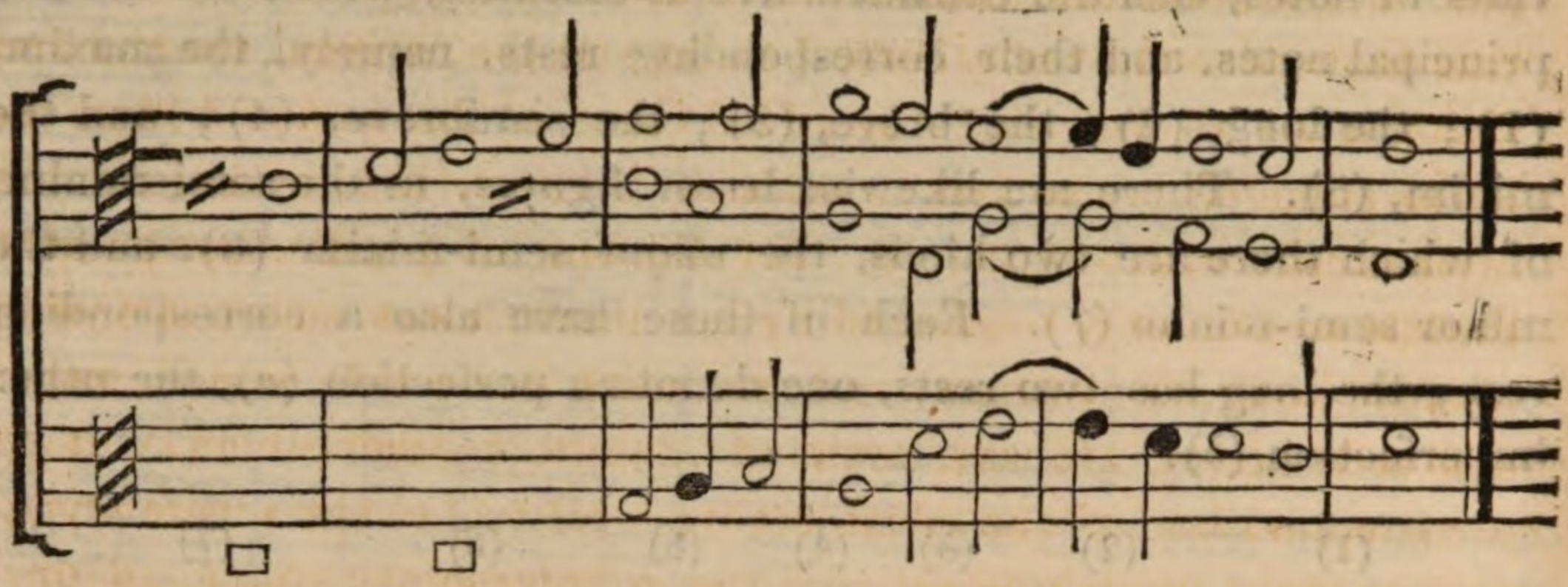
Towards the close of the fourteenth century, the rhythmical feet, as determined by Franco, began to be abandoned, and as many sounds were introduced into the measure or metre, as the subdivision of the different orders of notes at that time would permit. New forms or figures now became necessary to represent new values of time; these were formed towards the close of the fourteenth and beginning of the fifteenth century. Not that we discover any traces of their origin in the writings of that period, nor does Prodoscimo, who wrote in 1412, mention them; but we find them not only instituted, but fixed and regulated, in authors of rather a later date, particularly in the writings of John Tinctor, who was first chapel-master to Ferdinand, king of Naples, and subsequently canon and doctor at Nivelle, in Brabant; he must therefore have lived in the second half of the fifteenth century. This author left many musical works; amongst which is his dictionary of music, the first ever formed. He published it under the title "*Definitorium terminorum Musicæ,*" the best possible title for a dictionary; as these sort of works should be simply collections of definitions, and not alphabetical treatises. The doctrine we find in John Tinctor is much better developed in the works of Franchino Gafforio. This writer forms, in truth, a memorable epoch in the history of music, as well by the extent as the stability of his doctrine. He was born at Lodi in 1451, and was named, in 1484, chapel-master of the cathedral at Milan, and professor at the public school of music, founded in that town by L. Sforce. Of the works he left, or rather, with which we are now acquainted, the most valuable is that entitled "*Pratica Musica,*" printed at Milan in 1496, and one of the first musical treatises ever published by means of the press. It is divided into four books. The first treats of harmony, that is to say, intonation, for at that time the word harmony possessed the same signification as with the ancients; the second treats of measured chant; the third of counterpoint; and

the fourth of musical proportions. The second and third are the only books interesting to us, the first containing nothing new. As to the value of notes, Gafforio considers five as essential, which are the five principal notes, and their corresponding rests, namely, the maxim, (1); the long, (2); the breve, (3); the semibreve, (4); and the minim, (5). There are likewise lesser figures, as the semi-minim, of which there are two kinds, the major semi-minim (6), and the minor semi-minim (7). Each of these have also a corresponding rest; the long has two rests, one denoting perfection (*a*), the other imperfection (*b*).

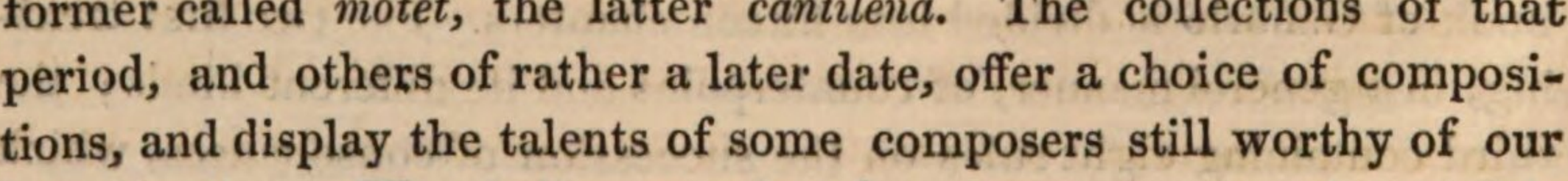



The relation these notes bear one to the other, is denoted by different terms. The relation of the maxim with the long is called the *major mode*, that of the long with the breve, *minor mode*, that of the breve with the semibreve is called *time*, lastly, that of the semibreve with the minim, *prolation*. At rather a more remote period, this prolation was styled minor prolation, and the relation of the minim to the semi-minim, major prolation. Each of these relations may be perfect or imperfect, that is to say, triple or double; and that *quoties* is designated by different signs. Besides this, these relations are perfectly independent of each other, which occasions innumerable combinations. The most generally used, as we find from Glareanus, were first, those in which all the relations are double; secondly, that in which all are doubled, except time: these correspond, the first to our common time of two, and the second to our measure in triple time, using figures of double value; the remainder are included in our compound measures, with a similar modification. Here then the system of values is fixed, if we except some slight modifications, of which we shall presently have to speak. The third book of Gafforio is divided into fifteen chapters. The two first treating, in a general manner, of counterpoint and its different kinds; the third containing eight rules on the succession of consonances, which rules are much the same as those in use at the present day; the fourth

chapter is on dissonances, and plainly proves that they employed those intervals in the time of the writer,



but with much circumspection, not longer than for the value of a minim, in passages and by syncope, and even this very rarely. Upon this point, he cites various composers who made use of them without any scruple, as Dunstable, Binchois, Dufay, Brasart, &c.; and concludes by agreeing that many of these intervals may be used with propriety. The fifth and sixth chapters are on fourths, and show how they were at that time used; the seventh treats of sixths and thirds; the remaining chapters relate to the arrangement of the different parts. The last but one is remarkable for a singular specimen of a piece, entirely composed of discords; it used to be chanted on the eve of the festival *des Morts*, in the church of Milan, and was called "*Litaniæ Mortuorum Discordantes.*" The following is a verse of it.



Gafforio remarks with great truth, that it is totally in opposition to good sense, and to every description of good taste. Satisfied with laying down general precepts, Gafforio avoids all details with regard to the form of musical pieces, or to the composers of his time. We find, however, from J. Tinctor, that, at that time, canons were used, and were termed fugues; even enigmatical canons were known. We also observe the division of music into spiritual and profane; the former called *motet*, the latter *cantilena*. The collections of that period, and others of rather a later date, offer a choice of compositions, and display the talents of some composers still worthy of our investigation. We shall now, therefore, turn our attention to this

point, resuming events from an earlier period. We have previously seen, that when the invasions of northern nations had completed the final destruction and dismemberment of the western empire, music was reduced to the ecclesiastical chant and the national songs of the barbarians; to which may be added those of the nation whom they had conquered. The first distinction between the severe and ideal style is here easily perceived. A collection of popular songs of the middle age, mostly composed by the troubadours, successors of the ancient bards, or by priests and musicians of the same period, such as Raoul de Concy, Thibaut, count of Champagne, and others, will give a correct notion of the ideal style; whilst as to the severe style, it was confined to plain-chant and the counterpoints composed on it. At the period, however, to which we now allude, counterpoint rapidly advanced; the invention of canons soon leading to that of fugues, and many other artificial compositions: the revolution was indeed so sudden and complete, that the art of composition appeared entirely new. According to the testimony of ancient writers, the composers who appear to have acted the principal part in this revolution were, first, J. Dunstable, an Englishman, who died in 1453 or 1458, and who, from the resemblance of the name, has been often mistaken for St. Dunstan, who flourished in the eleventh century; and next, his contemporaries in France, Dufay and Binchois. These were immediately succeeded by Ockenheim, Busnois, Regis, and Caron. This is Tinctor's account, who also wrongly attributes the invention of measured chant to J. Dunstable; in which mistake he has been followed by Seb. Heyden, who wrote in 1537, and subsequently by J. Nucius, who joins to Ockenheim, Busnois, &c. many other composers, as Josquin de Pres, H. Isaac, L. Senfel, B. Ducis, &c.: these last, however, are of posterior date. It is believed that the compositions of Dufay and Busnois are now extinct, as well as those of Regis, Caron, and Binchois, who flourished at the commencement and middle of the fifteenth century. Of that period, we have but one canon, in six parts, which is rather a good composition, and may be found in Dr. Burney's History of Music, vol. ii. p. 405; many works, however, still remain of the ancient masters of the Flemish and French schools, who flourished about 1480, and subsequently. These two schools were at that time highly renowned. According to Guichardin and others, the Flemish was the more ancient of the two, and furnished all Europe with singers and composers. Amongst the most

celebrated of the Flemish masters, were James Obrecht or Hobrecht, J. Ockenheim, and, above all, Josquin de Pres. The earliest of these three was Obrecht, music-master to the celebrated Erasmus; he was born in 1467, and, it is said, had such facility in composition, that in one night he composed a beautiful mass: this appears an amazing effort of genius, when we reflect on the extraordinary difficulty of his compositions. He lived towards the close of the fifteenth century. John Ockenheim was a composer of rather later date; he composed a mass for nine choirs and thirty-six parts, replete with artificial passages. The celebrated Josquin de Pres was his pupil, who was unanimously regarded by his contemporaries as the best composer of his time. Of this celebrated man we have still various pieces which evince the most profound knowledge of his art. He was a singer at Rome, and subsequently chapel-master to Louis XII. of France; he died about the year 1520. After him, we may place Pierre de la Rue, B. Ducis, and other composers, who, up to Orlando de Lassus, maintained the glory of the Flemish school. The ancient French school was likewise very celebrated; its principal composer was Ant. Bromel, a pupil of Ockenheim, and contemporary of Josquin. We remark, likewise, Fevim of Orleans; J. Mouton, chapel-master to Francis I.; Arcadelt, Verdelot, L'Heritier, Goudimel, and others that I cannot here enumerate. In Germany, about the same period, we find H. Finck, H. Isaac, L. Senfel, and others. The collections of Peutinger, Bodenschaft, and several more, make known the names and works of above two hundred composers, who flourished between the years 1450 and 1580, or thereabouts, and to whom fugues and the most difficult compositions were mere diversions, which they wrote with the greatest ease and correctness. The *Dodecachordon* of Glareanus contains a selection of chef-d'œuvres of the ablest of these masters, sufficient to gratify the curiosity of any reader. I propose, myself, to devote one of the parts of my collection of classical music to these works, thus rendering due homage to the memory of these patriarchs of harmony.

### *Third Æra.—Perfecting of the Modern System.*

The æra which we have now attained, is certainly the most important of all, being the goal and result of the preceding. It appears to offer to our notice, the permanency of various parts of

the art, as well of those which regard the foundation of the system, as of those that relate to the different kinds of musical composition. In fact, when we see doctrines, established without any variation for nearly three centuries, being considered as fundamental principles; when we see chef-d'œuvres admired for an equal length of time, and regarded as impossible, I will not say to be eclipsed, but even to be equalled; it may with reason be supposed, that, in many points, the art has attained the utmost limits of perfection, and that if it does not now remain stationary at the same point, it can only recede, unless indeed the whole system were to experience a complete revolution, equal to that which has already taken place with the music of the ancients. To proceed with regularity, I must divide this article into two parts. In the first I shall speak of the art itself, and its progress, without any express allusion to the individuals or nations who contributed to its advancement; in the second part I shall consider the question in an opposite point of view, and allude at some length to the schools and individuals.

## *First Part.—Of the Art itself.*

What we have to say with regard to the art itself, must be discussed under two principal heads, namely, the musical system, properly so called, and the different styles of composition: this will be the substance of the two following sections.

### *First Section.—Of the Musical System.*

Amongst the various combinations which resulted from the perfection or imperfection of the ancient modes, themes, and prolations, there is one which, according to Glareanus and other authors, was at all times the most prevalent; I mean that one, in which all the values of the notes were imperfect, that is to say, in a double or sub-double ratio. After a time, this combination became so general, that it was in some sort exclusive, and was regarded as the foundation of all the musical relations. To this first simplification of the system of values, various modifications succeeded, which were brought about by the use of *bars*. As far as I can discover, bars were first introduced by composers who were desirous to render their calculation of corresponding values easier, and therefore hit on the idea of enclosing, within the same fixed space, as many notes of the score as

would agree with one note of great duration, such as a maxim or a long; thus, in the origin of bar writing, they only drew a bar at every eighth or every fourth measure. The works published in 1600 are printed in this manner, and are the first known with any kind of bars, which were not very generally adopted till about one hundred years after. The distance between the bars was in time diminished, till they enclosed but one measure, as in the present day; the only exception now being in the *à capella* time, namely, in two semibreves, with a quick movement, when the bars are still marked only every second measure, to avoid their too frequent repetition: this time is, however, rarely used, except in Italy, the French and German composers having mostly submitted this measure also to the prevailing custom. The introduction of bars with their gradual increase, has produced the natural result of bringing into disuse notes of great value, and at the present period the note of highest value is the semibreve, if we except the breve in *capella* time. As for the round and the maxim they are now no longer known, except by the learned. But in lieu of these the moderns have wonderfully multiplied the diminished notes, by forming crotchets, quavers, semiquavers, &c. which are now very common, though formerly they were scarcely known, except in instrumental music, and then but rarely. The form of these notes has likewise sustained an alteration, though scarcely worth noticing. Formerly, the head of the note was square; towards the middle of the seventeenth century they were formed round, or of an inclined oval; and in the course of one hundred years the round became universal, and is the form retained up to the present time. Rhythm, as we have previously seen, has sustained but slight variation; but it has been quite the reverse with sounds, and consequently with harmony and counterpoint. Till the close of the fifteenth century, the degenerated tones of the Greeks, as preserved in the chant of the Roman church, served, not only as a foundation to ecclesiastical chanting, and to the works of composers who endeavoured to harmonize those chants, or to compose according to that system, but various profane songs of that time, which we still possess, and some of which are to this day popular, appear to have partaken of the ecclesiastical modes. In the course of the sixteenth century, however, a movement appeared, which led the art to that state of perfection to which it has now attained. To dispel whatever may appear vague or obscure in this remark, it is necessary to

give a clear idea of what is meant in music by tone or mode, and subsequently, to demonstrate the relations subsisting between the modern and ecclesiastical modes. No one endowed with the most ordinary musical organization, or capable of the slightest observation, can fail to have remarked the tendency that every musical piece has to terminate on some particular note or sound, for which, if another were substituted, the air would be rendered incomplete. This experiment may be tried on the most simple tunes known. You say of a piece of music, it is in the *key* of such a note, when it ends on that note or sound, and which note is called the tonic or principal; now, if you decompose a piece of music which is supposed to be, throughout, in the same key, you will find it is composed of a certain number of different keys, each having a direct affinity to the principal key note. The *ensemble* or system of these affinities constitutes the *musical mode;* and if, from the tonic to the octave, you place all the intermediate sounds in regular succession, you will form the scale of your mode. It is possible to imagine a great number of different modes, from which may be formed a variety of systems. Each of these systems of modes will constitute essentially the same number of idioms or musical languages, which will belong to various races of men. Thus the eastern nations appear to have had a system of modes quite different from ours, and, indeed, we have not to this day any very distinct idea of them. We have already explained in what the tones of the Greeks consisted, from which were derived the ecclesiastical tones. At the present day we have but two modes, namely, the major mode, the scale of which is contained in *ut, re, mi, fa, sol, la, si, ut;* and the minor mode, in which the ascending scale is *la, si, ut, re, mi, fa, sol, la;* and in descending, *la, sol, fa, mi, re, ut, si, la;* this is, at least, according to the notions at present existing, though, according to my idea, there is still much want of precision and accuracy in the theory of this subject. However this may be, these modes are entirely modern, it being hardly more than one hundred or one hundred and fifty years (I cannot precisely state the period) since they have become prevalent, indeed exclusively so, and to the extent of rendering it a doubtful question, whether or not the modern nations of Europe can ever accustom their feelings to any other system of tones, and further whether all other such systems are not, for them, rather systems of modulation, that is to say, of concatenation of modes, than a *system* of modes, properly so called. I

shall not stop to examine this question, but merely remark, *en passant*, that it was in the sixteenth century that this modern tonality first became universally known, and began to exercise its influence in composition. It was in the school of Naples, and particularly in that of Durante, that it was finally established, at least so far as concerns its practice; for, with regard to its theory, it is still imperfect, as I have already noticed, and shall soon demonstrate in a work I am preparing on this subject, and in which, I hope, I have suggested some improvements. Modern tonality has not influenced melody alone, but likewise harmony and counterpoint. If the system of tones had experienced no variation, the science would have attained its utmost limits nearly three centuries past. The system remaining the same, there would have been nothing to add to the labours of Ockenheim, Josquin, Bromel, Larue, Mouton, Orlando, and other learned masters of the ancient French and Flemish schools; and this we find Zarlino, Artusi, and all didactic authors, declaring, who wrote under the impression of the ancient opinions on the subject; but the alterations which subsequently took place in the tonal system, necessarily led to changes in the other branches of composition. In the first place, harmony experienced, though slowly, a complete revolution. The ancient contrapuntists had an established and almost exclusive rule to add the third and fifth to all the notes of the scale, with the exception of that which bears the minor fifth, to which they put the sixth; they looked upon all harmony as allowable, which was exempt from a succession of fifths and octaves: but the doctrine of the new modes soon displayed the errors of this harmony, which formed an infinity of bad combinations, such as the sixth with the third, or frequently on many other degrees of the scale: it was on the above principle, that Palestrina and all his school wrote. But the most important point had yet to be divulged. A schoolmaster in Lombardy, (Charles Monteverde) who flourished about 1590, invented the harmony of the dominant; he was also the first who dared to use the seventh and even the ninth of the dominant, openly and without preparation; he likewise employed the minor fifth as a consonance, which had always before been used as a dissonance. Thus the tonal harmony became known; and his principle being once admitted, all its consequences were naturally deduced, and musicians arrived, almost insensibly, at the conclusion, that only three essential harmonies were to be acknowledged in the mode, namely, that of the

tonic, of the dominant, and of the sub-dominant; which are all that should be placed, either direct or inverted, on these notes and on those comprised in their harmony. Charles Monteverde likewise introduced into composition double dissonances, which were soon succeeded by triple dissonances, and diminished and altered chords. It must naturally be supposed, that counterpoint was in some degree affected by these innovations; it now became usual to employ intervals in melody, which had, till then, been totally interdicted, and the intervals in harmony soon succeeded each other in a way till then unknown. About this time L. Viadana de Lodi formed the idea of giving to the instrumental bass a different melody from that of the vocal, to which it had hitherto strictly adhered; he further proposed to make this new bass reign throughout the piece, to consider it as the basis of the whole composition, and to represent by figures the chord it was to carry. In these points alone can he be considered as the inventor of fundamental bass, for it does not appear he in any way added to harmony. All these innovations excited the indignation of the masters attached to the ancient rules; but at length sense and experience overcame their vague and abstract reasonings. At first, indeed, these new methods were merely applied to profane and modern music, and the ecclesiastical chants continued to be formed on the ancient rules, somewhat mitigated, however, according to the method of Palestrina and the Roman school; but, towards the close of the seventeenth century, they began, in practice, to consider the church tones merely as a form to enchain or keep within bounds the modern tones, and according to this principle they applied tonal harmony to their ecclesiastical compositions. It is thus that the school of Naples, particularly Durante, considered the subject, and the modern tones are now universally acknowledged in church music. Practice has ever, in all the arts, preceded theory, or rather doctrine; and indeed it should always be thus, for doctrine should merely observe the operations of genius and reduce them to principles; it should not advance too quickly, thereby exposing itself to be contradicted by experience. If we examine the successive doctrines of the period we have been surveying, we shall find an additional proof of the truth of these observations. P. Aaron, L. Fogliani, and all those who wrote during the two first generations of the sixteenth century, added little to the improvements of the fifteenth. Zarlino, who published in 1571 his "*Harmonic Institutions,*" collected and

developed all the theories and precepts established up to his time; and his work was then considered, and for long after, as the most eminently classical ever written on music. Far, however, was he from preceding in knowledge the composers of his day, for he appears not to have heard of Palestrina, who flourished about 1552. All Zarlino's doctrine was established on the practice of the masters of the Flemish school, of whom he himself was a pupil. In this he was followed by Artusi, Zacconi, and others, who wrote towards the close of the sixteenth century. D. P. Ceroni, who published at Naples, in 1613, his "*Melopeo y Maestro,*" narrowed the boundaries of the doctrines of music. He modified his instructions according to those of Palestrina and other masters of the Roman school. Galeazzo Sabbatini, who, in 1644, gave rules for thorough-bass, wrote on the same principles. But it was not until we possessed the treatises of Berardi, Buononcini, and Gasparini, towards the close of the seventeenth or commencement of the eighteenth century, that the practices in counterpoint, introduced at the close of the sixteenth century, were reduced into a theoretical system; from that time to this, these doctrines have remained nearly the same as they were established by the last-named authors. Hitherto, I have cited neither French nor German authors; for this reason, that they have generally been behindhand with the Italian in precept, and I have merely wished to trace the progress of the art, and not the history of different schools. But towards the commencement of the eighteenth century, a French writer produced some sensation with regard to doctrine; I mean Rameau, who affirmed that all rules, up to his time, were merely blind traditions, without connection or foundation, and proposed reducing them to a few precepts which he pretended to deduce from the laws of physics. As the opinions of this celebrated man have for some time been much in vogue in France, and have had a useful influence on certain points of musical doctrine, I cannot here dispense with giving some idea of them. If we examine the various chords used in accompaniment, we shall find they may all be traced to different combinations of certain groups of sounds. For example, the chords ut, mi, sol, mi, sol, ut, sol, ut, mi, are evidently but three combinations of the sounds ut, mi, sol; the chords sol, si, re, fa, si, re, fa, sol, re, fa, sol, si, fa, sol, si, re, are four combinations of the sounds sol, si, re, fa; in which each sound becomes successively the bass,

the arrangement of the higher sounds being perfectly indifferent. Now, if we consider one of the chords which are composed of the same sounds as principal, the others may be viewed merely as dependents. With this idea the ancients were perfectly acquainted, and they considered that chord as principal, in which all the sounds were placed at intervals of thirds; the remaining chords (composed of the same sounds) being inversions of the first. Some ignorant writers have attributed the origin of this idea to Rameau. In this they are mistaken, and to be convinced of their error, they have only to glance at the writings of Zarlino, Berardi, and others, when they will find that the above idea, which is indeed founded in truth, had long been familiar to the ancients. What may with truth, however, be attributed to Rameau is, his having endeavoured to include all the laws of harmony in those laws which govern the principal chords. To this end, he names these chords *fundamental chords*; the note which acts as bass he calls the *fundamental note*; and finally he terms *fundamental bass* that hypothetical bass which is formed solely by the fundamental note. This being decided, he next proceeds to prescribe rules for the formation of this bass, or rather for the succession of fundamental chords; and, according to his doctrine, harmony will be regular whenever the chords of which it is formed, being brought back to their fundamental chords, offer successions in the bass correspondent to the rules which he has established. Unfortunately nothing can be more erroneous than this doctrine: experience and a survey of those cases in which this method has been adopted, prove, first, that a fundamental succession of notes, according to the method of Rameau, may have very bad derived successions; secondly, that on the contrary, from excellent and generally admitted derived successions, frequently arise fundamental successions, which *he* rejects as faulty. We should add, that Rameau, likewise, takes no notice of many chords universally practised as good, nor can he explain their successions. For these different reasons, Rameau's system never obtained the approbation of any clever practitioner: for a short time it met with some success in France, but now it is entirely laid aside; indeed it never was of any other use than to attract the attention of didactic writers to the theory of inversions, and to procure us some lists of chords more or less complete, considered under this point of view, as for instance they have been by Marpurg, De Knecht, De Sabbatini, &c. The habit thus acquired in France of considering

harmony in a systematic point of view, at length produced a much more important advantage. When the conservatory, established at Paris towards the close of the eighteenth century, determined, for the benefit of the pupils, to invent and adopt an elementary work, a professor of that establishment (Catel) proposed a treatise on harmony, which of all those hitherto published agrees best with the practice observed for nearly two centuries past. He considers as *natural* chords, all such as are commonly termed consonances, also all dissonant chords used without preparation ; he examines in a summary manner their principal successions, and demonstrates in what way, by means of the anticipations, retardations, and alterations of which they are susceptible, they produce all *artificial* chords or dissonances properly so called. This doctrine had been previously taught by the school of Durante, as we find from the small treatise of Fenaroli, entitled "*Regole per li principiante, &c.*" and was likewise established in Germany, as we find by the history of Forkel, (Introd. art. 67.) ; but Catel produced it in a much clearer and more decided form, and it has been adopted in France by all able musicians ; indeed it must be considered a most important step in the doctrine of harmony. I imagine it is possible to effect still greater improvements in this point ; but to do this, it would be necessary to dissipate some errors which still obscure the theory of tonality, and we cannot discuss that point here. If we now take a general survey of the past and present state of the science, we shall clearly perceive how our system has succeeded to that of the Greeks, from which it differs wholly with regard to modes, and over which it has sustained considerable improvement, with regard to rhythm ; we shall observe its progressive rise and attainment of its present state of perfection ; we shall see how the theory of the art, originally established on the ancient system, and without any regard, at least but little, and that merely from condescension, to the developements of the new system, has continued in some degree up to the present day, and has diffused an universal influence ; in the same manner as the generality of our grammars now in use are founded on those of ancient languages, notwithstanding the difference that exists in their genius and construction. From this conviction, acquired by analogy and close observation, we arrive at the conclusion that the didactic part of music is now in want of a master, who, with clearness and decision, shall be able to fix the limits of the different systems and different styles,

and to determine the requisites for each. What we are now about to state concerning the various styles of composition, may furnish some new ideas on this subject.

## *Second Section.—Of the Styles of Composition.*

If we have so long deferred alluding to the different styles of composition, it is not from an idea that the period we are now discussing is the first in which these various styles could be distinguished. For ages past they have existed, and though, in their developements, they have exercised a reciprocal influence, yet there has always existed constitutive and characteristic distinctions between them ; but the fact is, it would have been by far too arduous a task, and would have led me into long details, to trace the origin and progress of each of these styles separately ; I have therefore reserved till now, the little I intend stating on the subject, being aware that I shall find it occasionally requisite to retrace events some way back. Four principal styles are admitted in music; church music, chamber music, dramatic music, and instrumental music : these will be the subject of the following articles.

### *Article First.—Church Music.*

It is well known that church music admits of four distinct species, the style *à capella*, the accompanied style, the concertante style, and lastly the oratorio.

Of these kinds, that which most decidedly belongs to the church, is the style *à capella*. This is a kind of composition generally written on the tones of the plain-chant, in the time of two, and for voices, without any accompaniment ; this species is subdivided into four sorts, the plain-chant, the *faux-bourdon*, the counterpoint on the plain-chant, and the ecclesiastical fugued counterpoint. One of these sorts (the plain-chant) we have already sufficiently mentioned ; indeed, as it has undergone no variation since the time of St. Gregory, we have nothing further to relate concerning it.

With regard to the *faux-bourdon*, we have already traced its origin ; and from this style is derived composition with many parts. This is the most simple style of all, and consists of a counterpoint of note against note, in which the bass bears only perfect chords ; it has not received any alteration since the period when the rules of simple

composition were unalterably fixed, which may be traced to a more remote period than the Flemish school. This style exists to the present day; but is only used in psalmody and a few canticles.

Counterpoint on the plain-chant is frequently mistaken for and confounded with the *faux-bourdon*; it immediately succeeded the former, and we should certainly understand in this light the famous bull of pope John XXII. which forbade the use of the *faux-bourdon*, as tending to produce confusion and impiety in divine service. Counterpoint on the plain-chant consists in forming on the plain-chant, which is preserved unaltered in one of the parts, various other parts, and displaying in *them* all the ingenuity of counterpoint, as imitations, fugues, canons, &c.; its history is blended imperceptibly with that of composition itself. It was brought to great perfection by the masters of the Flemish school, who have left many fine productions in this style: but they have been eclipsed by those of the Italian school, which possess much more taste and elegance. The finest specimens of this style were produced in the sixteenth century. Since that period it has been little attended to in France, and instead of employing the riches they possessed, the clergy allowed the substitution of a sort of counterpoint, *alla mente*, which is sung at sight in chorus, and is called chant from the book (*sur le livre.*) Padre Martini says he heard some excellent music in this style: we have never been so fortunate, as all we have yet known in this style has been most disgusting. The contrapuntists of the fifteenth and sixteenth centuries did not always confine themselves, in the basis of their compositions, to the chant of the church books; they frequently employed a plain-chant, composed at the moment from their own idea; and not unfrequently introduced vulgar airs, sometimes French songs, and many of them very popular at the time. Among these we may particularly notice the famous air of "*L'Homme Armé*," supposed to be the ancient song of Roland, upon which the most celebrated composers of those two centuries made a point of composing difficult and scientific masses. They soon after this deviated from the rule of confining the leading chant to one particular part, and derived their successive subjects from the principal traits in the song or plain-chant, introducing in the parts various kinds of imitations; this was the origin of the fugue style. In this sort of composition the sense of the words was completely overlooked, and their music tended solely to the display of the talents of the composer or

powers of the singers ; in fact, it was so much abused, that the council of Trent deliberated on the means of suppressing music in churches, and the decree would certainly have passed, had not some particular and local considerations prevented it. In the time of pope Marcellus II., who reigned in 1552, the impiety of this style of church music had reached its utmost height, and he had resolved to reduce it to the simple Gregorian chant, when a young composer, till then hardly known, named Palestrina, presented to the pontiff a mass, in a style entirely new. It was arranged in the same manner as that of which we have been speaking ; but instead of tumult and noise, this composition offered a religious and noble style, pure harmony, and sweet and majestic expression : these are the distinguishing features that characterise the style of Palestrina, and by which he differs from the fugue style of his predecessors ; add to this that he points in a more distinct manner to the principles of the modern tones, without discarding those of the ancients. This author may therefore be justly considered as the inventor of these united properties, though in fact he only improved them, and by that means fixed them, which, in reality, is a much greater advantage. Palestrina was considered by his successors as a model that could not be equalled ; and this conviction, joined to the continual changes in the foundation of the system, soon induced all composers to renounce a style in which they could acquire but little glory or advantage. Thus, although it is much admired, this style is now so little in use, that it would be difficult perhaps to find throughout Europe three composers who would agree in the manner of using it.

The decline of the style *à capella*, all the varieties of which, in the course of the sixteenth century, had risen to a degree of perfection since unparalleled, was useful to the other kinds of ecclesiastical music, and particularly to the accompanied and concerted styles. I mean by accompanied style, that in which the voices are accompanied by the organ alone, or, at most, with some other low instruments to sustain the basses ; and by the concerted style, I mean that in which the voices are accompanied by all sorts of instruments, as well those of a high as of a low pitch. It is not easy to determine the precise origin of these styles, nor to trace their progress, there being nothing very decided with regard to them. It appears, however, that the organ or other instruments, or both together, have at all times been employed to accompany the voice in church singing ; but this

has varied considerably, according to the time or place; neither of them having had any peculiarity of progress or developement. The first has been much influenced by the progress of the madrigal style, and the second by that of the theatre, of which we shall presently speak; simply observing for the present, that inasmuch as we consider the first of these styles, that is to say, the one accompanied by the organ or any other bass instrument, to be properly adapted to the church, in so much do we consider the second style, or that accompanied with various instruments, as misplaced in a church, and only adapted to produce confusion and impiety, as well from its connection with the dramatic style of composition, as from the circumstances necessarily attendant on its execution.

The preceding reflections are entirely applicable to that kind of composition styled oratorio. This is a sort of drama, the subject of which is an action selected from the scriptures, frequently a pious allegorical piece, meant to be performed in a church by singers representing the different persons of the drama. We may observe from this, in what respect the oratorio differs from the sacred drama; the subject of both may be the same, but the sacred drama is intended for the theatre, the oratorio for a church. The invention of the oratorio is commonly ascribed to St. Philip of Neri, born in 1515, and who founded in 1540, at Rome, the congregation of the oratory. This pious ecclesiastic wishing to turn towards religion the mania which the inhabitants of Rome displayed for the theatre, (a mania that frequently caused them to absent themselves from church, particularly in the time of the carnival) formed the idea of having these sacred interludes written by good poets, set to music by the first composers, and performed by the most celebrated singers. The experiment succeeded to the utmost extent of his wishes. Crowds were attracted to these concerts, which took the name of oratorios, from the church of the oratory where they were performed.

The first oratorios were very simple and short poems; after a time the words acquired more importance; and finally, they have become genuine dramas, the pomp of scenic effect being alone wanting, from its being inapplicable to the *local* in which they are meant to be performed, at least in Catholic countries. The most celebrated poets and composers have exercised their talents on the oratorio. Giov. Animuccia, one of the companions of St. Philip of Neri, was the first composer of them. The style of the oratorio was at first a *mélange*

of the madrigal style and of the cantata; but since the modern dramatic style has usurped the place of all others, the oratorio music differs little, or not at all, from that of the theatre; and this ought not to surprise, when we consider that the modern masses and other regular music for the Catholic church, vary only from dramatic compositions, by being, if possible, still more affected and *maniéré*.

## *Chamber Music.*

Didactic authors, such as Berardi and Padre Martini, commonly distinguish three styles of chamber music, namely, simple madrigals, accompanied madrigals, and cantatas. To these three I have ventured to add a fourth, which, under the title of fugitive pieces, contains an immense number of different sorts and varieties.

The madrigal is a species of composition much resembling the fugue, but the style of which, being less dry than that of the latter, is susceptible of every kind of expression. It was so called, because it was usually set to a peculiar kind of little poem, known also by that name. Two kinds of madrigals may be distinguished; simple madrigals, i. e. those executed by voices alone, without the assistance of any instruments; and accompanied madrigals, i. e. those in which the voices are supported by the organ or piano-forte; for in this kind of composition, no other instruments are used with the voices.

Simple madrigals appear to have been the first invented, but it is impossible to say by whom. Many authors have considered James Arcadelt, chapel-master to the cardinal of Lorraine, who flourished towards the close of the sixteenth century, as the first who composed this species of music; but on reading P. Aaron, and other didactic authors of that time, and subsequent to it, it will be seen, that this assertion is evidently erroneous, other madrigals of more ancient masters being there cited, and even some by the composers of the ancient Flemish school. We may thence conclude, that simple madrigals are an invention of the commencement of the sixteenth century. This style was singularly cultivated during the whole of that and the following century, but it has been completely abandoned since the early part of the eighteenth century; as much on account of the recognised impossibility of equalling the early composers in this kind of music, as on account of the attention given exclusively to dramatic and instrumental music, which are in some respects com-

pletely the antipodes to this system. This style has likewise been greatly varied. If, as Berardi says, we examine the madrigals of the earliest composers of them, the style will be found to differ little from that of their sacred works; but, as we advance, we see this kind of composition assume a style and construction peculiar to itself; this improvement may be remarked more particularly in the madrigals of L. Marenzio, a composer a little posterior to Palestrina, and who acquired great celebrity in this kind of music; the same advancement may also be traced successively, in the works of G. Gesualdo, prince of Venosa, in Monteverde, in Mazzochi; and lastly, it seems to have attained its utmost limit in the celebrated Alessandro Scarlatti, the last great composer cited for his compositions in the madrigal style.

Accompanied madrigals are, necessarily, a more modern invention; they can only have existed since the time when the custom was introduced of putting an instrumental bass, differing from the vocal one, below the voices. This plan, as we have seen, may be dated from the commencement of the seventeenth century. A great number of composers of this species of madrigal are known, but the most celebrated flourished between the middle of the seventeenth and of the eighteenth centuries. These are Frescobaldi, Carissimi, Lotti, Scarlatti, Clari, Marcello, and Durante; the three last of whom in particular, have left some chef-d'œuvres in this style of composition, which are known to most musicians. Since these great madrigalists, no one has attempted to excel in this kind of music, not only because the taste and direction of musical ideas have changed, but, we must not fear to add, because the studies in composition are, at the present period, generally defective or altogether bad; in fact, no sooner has a pupil learnt to put harmony to a bass, often systematic and incorrect, and to place a badly contrived bass under a vulgar, commonplace air, than he considers himself a composer, and hastens to push himself forward, especially in the theatrical line of composition, following the footsteps of his master, who perhaps knew no more about the matter than himself. The ancients were persuaded that to form a composer, and to merit the title of master, it was absolutely requisite that a pupil should devote many years to the study of the science, and exercise himself laboriously on each separate rule, meditating attentively on the character of different models, and, thus, gradually capacitating himself to treat with equal faci-

lity all kinds of music. The musician of the present time limits all his glory to the composition of an air or a song, and even does not blush to place at the head of such trifles, the pompous titles of pupil and even professor of some school in reputation.

A cantata is a little poem, which, considered in a literary sense, has no very determinate character, though it is usually the recital of a simple and interesting fact, interspersed with reflections, or the expression of some particular sentiment. It may be in all styles and all characters, sacred, profane, heroic, comic, and even ludicrous; representing the action or feeling of either a single or several persons, it even sometimes assumes the character of the oratorio; as, for instance, in "*The Passion*" of Ramler, "*The Creation*" of Haydn, and others.

The cantata takes its origin from the lyric drama. The time of its invention is considered to be about the beginning of the seventeenth century, (about 1620.) Poliaschi, of Rome, Loteri Vittorii, of Spoleto, and B. Ferrari, of Reggio, (called Ferrari of the Theorbo) are the first composers cited as having acquired any degree of celebrity in this style. After them are mentioned, T. Merula, Graziani, Bassani, and especially Carissimi; about the middle of the same century, M. A. Cesti, a pupil of Carissimi, who perfected recitative; L. Rossi; Legrenzi; and lastly, the celebrated A. Scarlatti, who surpassed all his predecessors as well by the fecundity as the brilliancy of his talent. At the commencement of the eighteenth century, we may mention Fr. Gasparini; Giov. and Ant. Buononcini; the celebrated B. Marcello, who composed many much admired cantatas; Pergolese, whose "*Orpheus*" is cited as a chef-d'œuvre; Vivaldi, known by his works for the violin; and lastly, the Baron d'Astorga, and the celebrated N. Porpora, both of whom have left collections considered perfectly classical in this style. Unhappily, we are under the necessity of making the same remark with regard to the cantata as we made respecting madrigals: it is a style of composition which has been generally abandoned and neglected for nearly two generations; so much so, that learned amateurs alone now deign to study the masterpieces in this style left us by preceding generations.

Fugitive pieces consist, as we have before said, of an immense number of styles, and an amazing variety of subjects. Every nation has its own peculiar style of music. Italy has the *canzonette*, the *villanelle*, the *flotole*, the *estrambotte*, &c.; Spain, the *bolero*, &c.,

France, the *romance*, the *vaudeville*, &c. The history of this branch, though apparently of slight importance, is however, as respects the art in general, of much greater interest than would be at first imagined. First, because the musical character of every nation is expressed in its songs; and secondly, because it is in this kind of music that is to be found, as we have already noticed, the foundation of the ideal style, and the elements of the modern system. This makes us regret that our limits in this essay will not permit us to enter into any details on national music. Laborde, in his voluminous essay, has made a collection of the vocal music of different nations and ages; but it is very incorrect; first, because many of the airs are altered, often, even, replaced by modern ones; and, secondly, because they are overcharged with a harmony both ill imagined and incorrect. In short, that collection merits no consideration whatever.

## *Dramatic Music.*

The invention of the lyric drama of the moderns is considered by many persons to be of very distant date; that is to say, if by the lyric drama we are to understand every representation accompanied by music. And, in fact, although these older representations differ widely from the lyric drama of our time, (as much by reason of the changes that have taken place in music in general as on account of the variations that have been sustained in the particular kind of music which we are now treating) still we cannot fail to remark in the former the foundation and principle of the latter.

Ancient writers speak of representations, both sacred and profane, as having been performed since the thirteenth century. An *Orfeo* of Angelus Politianus is cited which was composed about the year 1475. A musical tragedy is spoken of as having been performed at Rome in 1480. It is said that, in 1555, Alphonso della Viola set to music, for the court of France, "*Il Sagrifize,*" a pastoral drama by Agostino Beccari; and that, in 1574, an opera was performed at Venice for the reception of Henry III., when, on his return from Poland, he passed through that town, in order to take possession of the crown of France, to which he succeeded on the death of his brother Charles IX. But all these facts are too remote, and so very few vestiges of them remain, that it is impossible to deduce any thing positive as to the state of this branch of the musical art at that

period, which, however, is not so very distant, being scarcely more than two hundred and fifty years. We may, however, venture to remark, that, up to that time, the lyric drama had no style of music peculiar to itself, but borrowed from the style then in use in the church, also from the madrigals and popular songs.

The real epoch to which the birth of dramatic music, properly so called, may be fixed, is that of the invention of the recitative or recited music, which gave to the lyric drama a peculiar language and construction. The following, it is said, was its origin.

Three Florentine gentlemen, J. Bardi, P. Strozzi, and J. Corsi, amateurs of the art, being little satisfied with the attempts made up to their time, to bring dramatic poetry to perfection, conceived the idea of having a lyric drama written by their best lyric poet, and composed by the most eminent of their musicians. They consequently selected Ott. Rinuccini and Jacq. Peri, both of them Florentines: the former wrote a poem entitled "*Daphne*," to which the latter applied a sort of recitation, in notes, having all the sounds of music, without its regular support and marked time. This work, thus disposed, was performed in 1597, at the house of Corsi, and obtained the utmost success; so much so, as to determine Rinuccini to write two other works of the same kind, namely, "*Euridice*" and "*Ariana.*" In the same year in which "*Ariana*" was performed at Florence, an oratorio, with the same description of recitative, composed by Emilio del Cavaliere, and entitled "*Di Anima e di Corpo,*" was performed at Rome. His work, together with that of Peri, was published in 1608; and in their prefaces the two authors claim the honour of the invention of recitative, which they both maintain to be the revival of the chanting declamation of the Greeks. Each of them, in support of his claim, cites different works written previously to the time of which we have just been speaking; and Emilio, especially, mentions a drama of his own, "*La Disperatione del Satiro,*" composed and performed in private since the year 1590, and "*Il Gioco della Cieca,*" represented in 1595. If we may credit J. B. Doni, the invention or revival of recitative belonged neither to one nor the other, but to Vincent Galileo, father of the celebrated Galileo the astronomer, who, feeling as well as Bardi and the other amateurs of Florence, the defects in the music of that age, and filled with the ardour of research, occupied himself in recovering the musical declamation of the Greeks, and, having imagined the recitative, applied it to the episode of the Count Hugolin, (of Dante.) He composed also, in the same style, "*The*

*Lamentations of Jeremiah,*" and sang them himself, with a viol accompaniment, before a numerous assembly. Julius Caccini, of Rome, a young singer, who frequented, with many other musicians, the house of Bardi, was enthusiastic in his admiration of this new style, and himself composed several pieces, with recitative of a very improved description. J. Peri soon became his rival in improvements, and both, according to Doni, cooperated in setting to music the "*Daphne*" of Rinuccini. Peri afterwards composed "*Euridice,*" and Caccini "*Cephalus.*" These pieces were followed by "*Ariana,*" which was put into recitative by Cl. Monteverde, of whom we have already spoken.

However the above inquiry may be decided, it is certain that, of all the above-named works, the "*Euridice*" of Peri was the first which was performed in public. This representation took place in 1600, at Florence, on the occasion of the marriage of Henry IV. of France with Mary de Medicis. In the preface to the poem, which was printed the same year, Rinuccini states that the music composed by Peri to his "*Daphne,*" had made him cease fearing that he should never witness the revival of the musical declamation of the Greeks. In fact, nearly the whole of this work is in recitative; and it is difficult to discover any difference from the rest of the music, in those passages at the head of which is placed the word *aria.* The same observation applies to all the works composed up to the middle of the same century. It is only in the opera of "*Jason,*" written by Cicognini, and set to music in 1649 by Cavalli, that we begin to perceive airs having a melody differing from that of the recitative; yet still these airs are usually insipid, and generally (to give some idea of them) a kind of minuet, written in the time of *two-three,* and varying repeatedly. A greater degree of progress is perceptible in the operas of Cesti, who, in his "*Doria,*" composed in 1663, began to introduce airs in which the talent of the singer might be displayed to advantage. But what is particularly remarkable at this epoch is, that the opera began to degenerate into a *spectacle* calculated to please the sight alone; insomuch that, in the works represented about the end of the seventeenth century, no mention whatever is made either of the poet, the composer, or the singers, but only of the machinist and the decorator. This, however, did not discourage an immense number of composers from devoting themselves to this style. So great indeed is their number, that it would be impossible to enter into any details with regard to them, without the risk of being carried too far.

Among these composers, there were many who had great knowledge and genius; to prove which, it is sufficient to name Fr. Gasparini, Perti, Colonna, Lotti, and, above all, the celebrated Alessandro Scarlatti, to whom the invention of the *obligato* recitative is generally attributed. The principal characteristic of these celebrated composers of operas is, however, their science; and perhaps this was all they could do at a period such as that in which they wrote.

In the midst of this confusion, some few among them, and particularly Scarlatti, felt the necessity of making the melody conformable to the expression of the words; and some attempts made to this effect were very successful. This great improvement was, however, left to be completed by the first generations of the eighteenth century; and it is to the illustrious pupils of Scarlatti, namely, to Leo, Vinci, Sarro, Hasse, Porpora, Feo, Abos, and especially Pergolese, that this approach to perfection is attributable. They were well seconded by the poets of their time, and particularly by Apostolo Zeno, and his pupil Metastasio, who presented them with poems, written with purity and elegance, and full of interesting situations. Three generations may be considered as having followed this same system, profiting by the successive embellishments of melody and of the orchestra. In the first generation is comprehended the men we have just named; the second presents to our notice names not less celebrated, such as Jomelli, Piccini, Sacchini, Guglielmi, Traetta, Anfossi, Terradellas, and others; and the third, formed from the pupils of these last, has been rendered famous by Paisiello and Cimarosa.

This period, however brilliant, as it certainly was, was not exempt from faults; for instance, though their poems present some interesting and dramatic situations, essential errors may be found in the general construction of them, and even in the form of the detailed parts, where dramatic consistency is frequently sacrificed to the music; added to which, the singers, who then began to display abilities before unknown, exacted generally of the poet and composer such situations as would best suit their talents; the result of which was, that though dramatic music was indeed invented, the true lyric drama did not as yet exist. These abuses, deeply felt, and exposed by the best lyric poets, (by B. Marcello and by Metastasio himself) induced men of the greatest talent to make some efforts to create, at length, a perfect lyric drama, that is to say, a drama composed

according to all the dramatic rules, and in which the music should be entirely subservient to the action. The first essays towards this were made by B. Marcello, who soon, however, disgusted with the vexations he met with at the theatre on this account, contented himself with laying open his principles in his writings, and giving examples of them in his sublime collection of psalms, an incomparable masterpiece of melody, harmony, and truth. The application of these principles to the stage, with all the fulness of truth, was left to the celebrated Gluck, who, without possessing, as a composer, either the profound science or elegance of the great Italian and German masters, had sufficient talent and genius to complete, about the middle of the last century, (in 1764) this important revolution. He was considerably aided by the poet Calzabigi, who was the first that wrote an essentially dramatic lyric poem, his "*Orfeus*." Gluck thus became a model to his contemporaries, several of whom, such as Piccini, Sacchini, and others, folowed in the same track.

After such successful endeavours, the art seemed to be for ever fixed on a firm basis, with the exception of the changes that the variations of melody would probably occasion in it; and, indeed, up to the present time, revolutions have taken place in this respect, of which it appears impossible to forsee the term. However, towards the close of the last century, the advancement of instrumental music caused a sensible movement in that of the drama; some composers having endeavoured to introduce into operatic accompaniments the richness of the symphony. It is on this plan that Haydn, Mozart, Cherubini, and all of their school worked. This very brilliant system has great advantages, but a difficulty naturally results from it not easily to be overcome, which is, that the most essential part, the *vocal*, supposing it even to have all its requisite qualities, is apt to be eclipsed, and even sometimes to appear less important than the accessory part.

On recapitulating the preceding observations, it will be found that at least six distinct epochs may be traced in the history of dramatic music within the space of two centuries. The first which we shall name, that of the recitative, under Peri, Monteverde, and their imitators; the second, that of the birth of dramatic melody, under Cavalli, Cesti, &c.; the third, that of science, under Perti, Colonna, and Scarlatti; the fourth, that of expression, under Vinci, Porpora, Pergolese, and the other pupils of Scarlatti; the fifth, that of the

*lyric drama,* properly so called, under Gluck and his followers; and the sixth and last, that of dramatic symphony, under Haydn, Mozart, and Cherubini; besides the delays, deviations, and modifications of each kind, which we shall consider in treating of the different schools, and even of individuals.

In all that we have as yet said, we have principally had in view the tragic drama, or rather lyric tragedy. It will be easily conceived that in what concerns melodic language, the comic drama, otherwise called lyric comedy, comic opera, opera buffa, interludes, &c. must have experienced the same revolutions; we shall therefore speak of them here in a very summary manner, and this with the view of pointing out those variations that have taken place in the proper construction of comedy, and of recalling to the memory those persons who have most distinguished themselves in it. The invention of lyric comedy is considered to be as remote as that of lyric tragedy. The origin both of one and the other is, however, lost in the obscurity of the middle age; probably we ought to seek it in the farces, moralities, and mysteries with which our ancestors were amused in the fourteenth and fifteenth centuries.

The most ancient lyric comedies expressly mentioned, seem to be of the sixteenth century: of this kind are cited, the "*Sacrificio*" of Beccari, set to music in 1555 by Alphonso della Viola; "*I Pazzi Amanti,*" in 1569; "*La Poesia rappresentativa,*" in 1574; "*La Tragedia di Frangipani,*" the music by Cl. Merula; "*La Poesia representata,*" &c. 1678; "*Il Re Salomone,*" 1579; "*Pace e Vittoria,*" 1580; "*Pallade,*" 1581, &c.; "*L'Anfi-Parnasso,*" of O. Vecchi, 1597: all of which were represented at Venice. The music of these works was completely in the madrigal style; and if it had its beauties, it had also its absurdities, which were still more apparent on the stage, where every thing should appear true. Amongst these inconveniences, we shall name, as one of the most remarkable, the use of *monologues,* sung by *several voices,* on account of the want of instruments for accompaniment. It is not precisely ascertained when the recitative was introduced into lyric comedy. Several comic operas are known, written in the course of the seventeenth century; but without resting on objects, of the details of which we are ignorant, let us hasten to reach the period when Scarlatti and his pupils introduced expression in dramatic music. Amongst these masters we find Pergolese, who distinguished himself by his talent in introducing

declamatory modulation into dramatic music. Logroscino is likewise remarkable, as having, by the invention of finales, given to dramatic melody a new kind of developement; and although, in the two generations which we have indicated as succeeding this, the greater part of the composers and poets who rendered themselves illustrious cultivated lyric comedy equally with tragedy, still many peculiarly distinguished themselves in comedy; such as N. Piccini for instance, whose "*Buona Figliola,*" a masterpiece of grace and truth, announced the composer who was to surpass his model. In this same generation flourished the illustrious Grétry, who made Pergolese his especial model, also the composers who, following his steps, have given to France the true lyric comedy. In fine, comic music, after having been embellished by the genius of Guglielmi, Paisiello, Cimarosa, and other pupils of Piccini and their contemporaries, could not escape from the inroads of symphony: it supported the yoke under the reigns of Mozart and his imitators. Let us not, however, exclaim against an innovation which has produced masterpieces of an entirely new character, but rather let us endeavour to convince all those who would be tempted to take Mozart as a model, that, to give effect to such a school of writing, the genius of a Mozart is indispensable.

## *Instrumental Music.*

The subject of musical instruments should be considered under two heads: first, as to the sonorous principle which forms the basis of each one separately; secondly, as to the mechanism of execution. First, in respect to the sonorous principle, instruments are divided into stringed, wind, and vocal intruments, (*à timbre*) &c.; as relates to their mechanism, they may be divided into six classes, namely, first, bowed instruments; secondly, wind instruments; thirdly, keyed instruments; fourthly, stringed instruments, (*pincés*); fifthly, instruments of percussion; sixthly and lastly, mechanical instruments, (*instrumens-machines.*) At the head of these six divisions, must be placed the human voice, the first, the most beautiful of all instruments, and which serves as a type to all others.

All instruments have not always been in use, even amongst different nations, and less amongst the same people; every nation and every age have had their own. Without entering here into details which would lead me too far, I shall confine myself to remarking which are the instruments now most in use amongst the nations

whose musical system resembles our own. These are, first, amongst bowed instruments, the violin, the viola or tenor, the violoncello or bass, and the double-bass; secondly, amongst wind instruments, the German flute, the clarionet, the hautboy, the bassoon, the horn, the trumpet, the trombone, the serpent, the fife, and the flageolet; thirdly, amongst keyed instruments, the harpsichord, the spinet, the piano-forte, and the organ; fourthly, amongst stringed instruments, (*pincés*) the harp, the guitar, the lyre, and the mandolin; fifthly, amongst instruments of percussion, drums of different kinds, and cymbals; sixthly and lastly, amongst mechanical instruments, the bird-organ, and the bulafo or organ of Barbary.

To abridge this introduction, already too long, we shall not here speak of the history of instruments, but shall reserve this subject to another occasion, proceeding to consider instrumental music, which is nothing more than a melody or a system of melodies, appropriated either to a single instrument or to several together. This leads us to consider it in two points of view; first, as single music, secondly, as concerted music.

Single music is that which is composed or adapted peculiarly for a single instrument, whether it be in fact produced by that one instrument, or, in order to increase the effect, be accompanied by one or more additional instruments, they being entirely subservient to the principal. This music is the *solo*, properly so called, and the *accompanied solo*, of which the *concerto* is the most brilliant style. There are as many styles of *solos* as there are of instruments; but as it is impossible that we should enter into all the details which this variety presents, we shall confine our notice to the solo of the violin, which is regarded, and justly, as the first of all instruments.

Solos, whether simple or accompanied, comprehend, under the names of *studies*, *fantasias*, *capricci*, *sonatas*, *concertos*, &c. &c., an infinite number of pieces in various forms and styles. We cannot here trace their histories, but shall simply point out some historical marks, relative to their construction, performance, and style of composition.

The construction of solos, whether simple or accompanied, comprehends their melodic form, and the choice of instruments, both which objects have varied repeatedly, previously to attaining their present degree of perfection. The melodic form, indeed, is still constantly changing, so much so that there appears to be no fixed rule on this head. With regard to the selection of instruments, a subject

that concerns the whole series of accompanied solos, from the sonata (which is the simplest of all) to the concerto, there have also been a great number of changes. The sonata, first imagined in the course of the seventeenth century, has been fixed, in many respects, by Corelli; the concerto, invented by Torelli, his contemporary, under the name of *concerto grosso*, employed at first only five instruments, namely, the quartet (*quatuor*) and the leading part. Fr. Benda and J. Stamitz made the addition of wind instruments, forming it, thus, into a kind of symphony. In every thing relating to the execution of instrumental music, it is of the utmost importance to dispel a very common error, which consists in believing, that music was formerly very simple, and easily performed. This error arises from the circumstance of the old writers having made use of notes of very great value; and its not being remembered, at the same time, that these notes were executed with great rapidity, so that they had, in fact, no greater value than those in use with us at the present time. Besides which, if we cast our eyes upon the collections of pieces remaining to us from the preceding centuries, for example, upon the *Virginal Book* of queen Elizabeth, published in 1578, difficulties will be found which would puzzle the most able of our modern performers.

There have been the same revolutions, as to taste and style, in instrumental music as in singing; it has indeed always been influenced by the existing style of vocal composition. Without referring to the periods anterior to the seventeenth century, concerning which we have little or no information, we know that, during the two first generations of that century, music was entirely in the madrigal style. When dramatic music began to prevail under Corelli, the contemporary of Perti, Colonna, and Scarlatti, it was scientific, and rather dry; Geminiani first enriched it by expression; but it was under Tartini, contemporary of Leo and of Jomelli, that it attained the highest degree of expression, both as to composition and execution. Soon after this period, the concerto, in particular, was greatly improved in the hands of the elegant Jarnowick and of the graceful Mestrino; both of whom were still surpassed by Viotti, who gave to this style the character which seems so peculiarly its own, and brought it to a degree of perfection, which it seems incapable of exceeding.

All we have said concerning solos applies equally to concerted music; by which term we understand instrumental music with different parts, in which all the instruments are equally obligato, either because each of them has its appropriate part, or because each

takes up the strain successively, the others alternately becoming accompaniments. These two methods are practised alike, in the duet, the trio, the quartet, the quintet, and other pieces where each instrument has its separate part, and in the symphony, where all the parts are doubled for effect, according to justly determined proportions. Boccherini was the first who, in 1768, gave to the trio a fixed character; after him came (Fred.) Fiorillo, Cramer, Giardini, Pugnani, and lastly Viotti. It is also Boccherini who, at the same period, first fixed the *quartet*; he was followed by Giardini, Cambini, Pugnani, and, in another school, by Pleyel, Haydn, Mozart, and Beethoven. Boccherini likewise about this time fixed the *quintet*, in which he has no rival but Mozart.

The symphony, improved, since the middle of the same century, by Gossec, Toeski, Wanhall, and Emmanuel Bach, was perfected by Haydn, who, following the steps of Bach, brought this branch of music to a degree of superiority till then unknown, and which has since become, for his followers, a model scarcely to be equalled.

On a recapitulation of the contents of the preceding pages, we shall find that, within the space of three centuries, (since 1550) all the parts of the musical system, namely, melody, the principles of musical construction and design, and every kind of composition, have attained a stability, and arrived successively at a degree of excellence, which, it would seem, cannot be surpassed; and this, during the same period in which our languages, our literary character, in a word, all the various parts of modern science, (founded, for the most part, as well as our music, on the system of the barbarians, from whom we are descended, and combined with the remains of Greek and Roman art) have attained a similar appearance of perfection and stability. Far, however, from allowing this consideration to discourage us, or indulging an idea that nothing more remains to be done, we should, on the contrary, only rejoice at living in an age in which we enjoy the advantage of possessing an infinite variety of chef-d'œuvres of every kind, and every style, for models to improve upon, where improvement is possible.

## *Second Division.—Of the Schools.*

Although all the nations of Europe to whom our musical system is common, have different tastes, customs, and principles peculiar to themselves, and in this sense each one may be said to have a par-

ticular school of music, we still, as regards the art in general, can only consider those nations as having a school, which have contributed, in a sensible manner, to the progress of the art, either by the suggestion of universally adopted principles or methods, or by the production of works universally regarded as classical. In this sense there are, in fact, in Europe, but three schools, the Italian, the German, and the French, with those springing from them; and we would here have it understood, that we circumscribe the limits of each school to those countries where the language is spoken from which each one derives its name.

This being premised, I purpose, in this last division of my summary, to examine briefly the rights of each school, and to point out, in a summary manner, the part that each has had in the common fund of musical knowledge during the period, with the sketch of which we are about to conclude. In order to proceed regularly, I shall confine all I have to observe on this subject to a few principal points, namely, their general history; the most remarkable traits by which they are characterised; and how far they have been serviceable relatively to the different branches of the art, reduced to four heads, namely: first, the system itself, and its general principles; secondly, the four styles of composition, already developed; thirdly, vocal and instrumental execution; fourthly, the culture of music; including, under this last head, the state of musical instruction, and the literature of the art.

## *The Italian School.*

According to Padre Martini, in his "*Saggio di Contrapunti,*" five great schools may now be reckoned in Italy, which are subdivided into a number of others, namely: first, the Roman school, which comprehends those of Palestrina, of J. M. and J. Bern, Nanini, of O. Benevoli, and of F. Foggia; secondly, the school of Venice, divided into those of Ad: Willaert, of Zarlini, of Lotti, of Gasparini, and his pupil B. Marcello; thirdly, that of Naples, the principal masters of which are Rocco Radio, D. C. Gesualdo, prince of Venosa, Leonardo Leo, and Fr. Durante; fourthly, the school of Lombardy, which comprehends those of P. Const. Porta, of Cl. Monteverde, both of Cremona, of P. Pontio Parmigiano, of O. Vecchi, of Modena; fifthly, and lastly, the school of Bologna, the masters of which are And.

Rota, D. Gir. Giacobbi, Giov. P. Colonna, and And. Perti; to which may be added Sarti, and the Padre Martini himself, This learned historian of music does not mention that of Florence, although cited by various masters, doubtless because those who rendered it illustrious by the invention of recitative, were only amateurs, and because the great men which it has since produced, were most of them pupils of the schools of Rome and Bologna.

However this may be, all these schools are commonly considered as belonging to three regions, namely, upper, middle, and lower Italy. The first comprehends the schools of Venice and Lombardy; the second, those of Rome and Bologna; the third, that of Naples.

The traits which principally characterise all the schools of Italy, are a nice feeling, and profound knowledge of the essential and constitutive principles of the art, united to grace and expression. But independently of these general traits, each of the schools has features peculiar to itself: that of lower Italy has more particularly, vivacity and truth of expression; those of middle Italy, science, purity of design, and grandeur; and those of upper Italy, energy and force of colouring.

There have always been schools in Italy, but they have not always been equally celebrated. In this respect they have, indeed, frequently varied. We have seen that, from the time of St. Gregory and Guy d'Arezzo, Italy was the source of music; but it appears that the horrible wars of which that country was the theatre, during the middle age, extinguished the arts there, and particularly music. We have likewise seen that, from the thirteenth up to the sixteenth century, the most important improvements in the art were due either to the French or to the Flemish. These last people merit peculiar consideration, as having formed, during the last half of the fifteenth, and early part of the sixteenth century, a school which was destroyed during the wars, towards the close of the latter century, but which was the source of all those now subsisting in Europe. The French were the first who, by reason of their proximity to, and habitual intercourse with, the Flemish, participated in the impulse they had given. At this period, the chapels of the pope and princes of Italy were filled with singers from Flanders and Picardy, and throughout Italy, even at Rome itself, the music of French and Flemish composers was sung; some of the professors of those countries were invited to Naples and Milan, and so great a uniformity

then existed between all the nations of Europe, that they seemed to form but one school. The Italians followed the same doctrine, but it must have been with little success, since not one of their compositions of that period are cited, whilst a considerable number of those of the Flemish, French, and German composers are on record. But, towards the middle of the sixteenth century, the schools of Italy began to appear on the scene. The most ancient is that of Rome, of which Palestrina is considered to be the head; he was pupil of Gondimel, under whose care he went to France to study composition. Adrian Willaert, pupil of Josquin and of J. Mouton, was the founder of that of Venice: C. Porta, his pupil, founded that of Lombardy: and that of Naples, equally ancient with the preceding, was celebrated in the sixteenth century under Gesualdo; but its principal fame is due to Scarlatti. The school of Bologna is only an emanation from that of Rome. What is, however, particularly remarkable, is, that, since their origin or revival, these schools have attained a superiority in almost every kind of music, and which they will probably always retain: this opinion is the result of a close examination and study of all their works, in every branch of the art.

In the first place, with regard to the foundation of the system, and its general principles, the Italians have ever excelled other nations. Having received the old ecclesiastical counterpoint from the Flemish and French, they were the first who gave to it the sentiment of modern sounds. They have, in short, determined and fixed these sounds; they have made phrases and melodic periods, and have created tonal harmony; indeed, so superior have they always been considered to all other nations in this respect, that the chord formed by the second and the *sensible* or leading note of the mixed mode, has long been called the *Italian sixth*, it being generally allowed that they were the inventors of it. The Italians have likewise perfected counterpoint or musical design; fugue and intricate counterpoint also owe to them their greatest beauties. All the schools of Italy have concurred simultaneously in these improvements; but, in this latter point, those of Rome and Naples appear entitled to particular merit.

With regard to the various branches of sacred music, from the plain-chant to the most highly ornamented styles, it is in Italy that they have been successively developed. In fact, on taking a survey

of them in succession, we shall find that, in the style *à capella*, plain-chant itself comes to us from the Italians, and that the best *faux-bourdons* known are those which, from time immemorial, have been chanted in the Sixtine chapel. The finest counterpoint now extant on the plain-chant, is that of P. Constanzo Porta, of the school of Lombardy. The fugued style, by preserving the name of Palestrina, announces, at the same time, the master and the school which perfected it. The accompanied style is indebted to the Roman school for its finest models; and, with regard to the concerted style, although very beautiful works of that kind have been produced by all the schools of Italy, yet, as it approaches nearer than any other kind of music to the dramatic style, models of it must be sought for more particularly in the school of Naples.

Chamber music, in its principal kinds, is so peculiar to Italy, that it may be considered as belonging exclusively to that country. Madrigals, whether simple or accompanied, are to be found in Italy alone. In the former, or simple madrigals, it is the Roman school that bears away the palm; those of Venice and Lombardy may claim the best works amongst the latter. The school of Naples has produced the most beautiful cantatas, namely, those by Scarlatti, Porpora, and Astorga. Of the fugitive kind of chamber music, the *canzoni* in various styles, and always full of grace and beauties, are possessed by every people of Italy.

The theatrical style belongs almost entirely to Italy; it was invented at Florence, and perfected at Naples, after having been attempted by all the other schools.

That the Italians have perfected every sort of vocal composition is generally agreed; but a fact which is apt to be overlooked is, that they have been the instructors of all Europe in instrumental composition, and that to them we are indebted for the first and most esteemed models in that department of the art. It is the Italians who invented all the different kinds of instrumental music which we have called single pieces or solos, from the sonata to the concerto. In violin music, Corelli, Tartini, and their pupils, preceded the composers of all the other nations of Europe, to whom they have served as models. The same may be said with regard to the harpsichord, from Frescobaldi to Clementi. All other single pieces have been constructed on the model of the compositions for the two last-named instruments.

In concerted pieces, the schools of Italy have furnished some chef-d'œuvres, especially the quintet, which cannot be alluded to without recalling to mind the name of Boccherini. But to the symphony, properly so called, the Italians have little or no claim; in fact, they have no pretensions whatever on this head, but rest satisfied with remarking, that, as relates to concerted music, the symphony differs only from other pieces, by *effects* added to forms and ideas, which are its essential objects, and in which their superiority cannot be disputed. Thus, in painting, they acknowledge themselves to be generally inferior, as to colouring, to the Flemish; but whom they surpass in every other respect.

In musical execution, the schools of Italy have ever retained a marked superiority over the rest of Europe: and first in singing; the multitude of excellent performers of both sexes that they have produced, can hardly be numbered; their superiority in this respect arises from three causes, the two first of which belong to them exclusively, and the third is a natural consequence of the others: these are the climate, the organization of the inhabitants, and the excellence of their rules. I cannot here speak of these causes at length; but shall simply mention the observation made on the first by the celebrated Haydn: he said, that the climate of Germany was certainly injurious to the voice of Italian singers, and that he frequently sent those belonging to the chapel of prince Esterhazy into Italy to improve their organ. Secondly, with regard to instruments, and particularly the violin and harpsichord, it is Corelli, Tartini, and Viotti who have instructed all Europe in the use of the former, and the same may be said of the school of Frescobaldi with regard to the harpsichord, and we may add, of that of the Besozzi, with regard to the hautboy. The Italians were indeed the inventors of the harpsichord, the bassoon, and the trombone, as well as many other instruments, and taught the use of them.

We shall conclude this article by a few observations on the literature and culture of the art in Italy.

The preceding centuries had produced some much esteemed works in the different branches of the art, and which were, in fact, very estimable in many respects; although, as I have before said, they were constantly behindhand in the practical parts. I have already made known the best of these works. The eighteenth century has been less productive, and for the following reason: that, in these

latter times, the improvements in the art have been much more rapid than they were formerly, and of a nature infinitely less susceptible of being analyzed and reduced to rules. Indeed, most of the treatises and other compositions which have existed in Italy, are obsolete. But the conservatories of that country possess excellent collections of models, and the principles of music are there taught by oral instruction, the masters having found, that it is not by books, but by personal lessons, that able artists are formed. As to the culture of the art in Italy, it has always tended to the same end: first, in what concerns execution, the Italians devote themselves much to singing, which is, in fact, the essential object. The number of their amateurs and professors in this style is very great; instrumental execution is much less cultivated by them, and notwithstanding the excellence of their rules, they are in this respect little above mediocrity. In Italy, instruments are regarded only as the means of accompaniment, and the scores being always very clear, it is not requisite that the performers should be particularly expert; indeed, so far is this from being the case, that probably considerable difficulty would be found in having a symphony well performed in Italy; nor do I even think that such an attempt has ever been made either in middle or lower Italy. The number of their composers in every style of music is immense; the most indifferent of them have at least the merit of possessing a style, but the greater part are very well instructed in all the principles of composition. Musical theory is little cultivated by them; erudition rather more; but still only by a few learned amateurs, the generality of professional men being very ignorant.

It must also be confessed that since the latter years of the last century, music has experienced a sensible decay in Italy, and that it is no longer what it was during the greater part of that and of the two preceding centuries, if not as to the number, at least as to the excellence of its professors. Formerly, there were always twelve singers of the first order to be found in Italy, such as Farinelli, Pacchierotti, Guadagni, and Marchesi, and from sixty to eighty of the second order, such as Mandini, &c. Several masters, likewise, of the first order were always to be found, such as Scarlatti, Durante, and Leo; and a great number of the second rate, together with innumerable inferior composers, and so of the rest. But now, it would be difficult to find two singers of the first order, or five or six of the second, and the same with regard to composition and the other

branches of the art. What is the cause of this decay? It arises, we imagine, from the preference universally given to dramatic music, to acquire considerable success in which, a very superficial knowledge of the art is requisite. At the same time, however, we must remark, notwithstanding this very sensible decay, Italy, in our opinion, still preserves her superiority in music over all the nations of Europe, which we think may be easily proved, both by the principles and by the number of professors whose talents do her honour at the present time. The Italian school, too, is still excellent; and, although public instruction is generally feeble, yet many scientific masters are still to be found, as well as all the models left by preceding generations: in a word, it is still in Italy that the best musical instruction may be obtained by those who know how to study.

## *The German School.*

In Germany as well as in Italy numerous schools are recognised; in fact, properly speaking, there are as many schools as capitals. In a detailed account of music, it would be proper to give the history of each of these schools, but, in this sketch, we are obliged to confine ourselves to a general mention of them. The Germans are in many respects in music, what the Flemish are in painting, less scrupulous in the design than in the effect of the colouring; that is to say, they prefer those chords, the effects of which are the most brilliant, and those instruments which are the most sonorous, such as wind instruments; and this makes them pass for excellent harmonists amongst those who confound the tumult of complicated sounds with harmony. This science, which consists in the simultaneous employment of sounds, is the same throughout Europe; it is perhaps that part of the art on the foundations of which all nations best agree, notwithstanding the diversity of language; but the choice of instruments, and consequently the effects, differ in every nation. Thus the Italians prefer pure harmony, the Germans brilliant harmony, and the French, who erroneously suppose they follow the example of the latter, are generally accused of being rather fond of noise.

The origin of the German schools is considered to be as ancient as that of the Flemish; several German masters are cited as having flourished at the same period with the French and Flemish: and under this point of view, the German schools should claim priority to

those of Italy. But the wars which devastated Germany during the latter part of the sixteenth, and beginning of the seventeenth century, and particularly the terrible *thirty years'* war, during which five great armies overran that unhappy country, carrying desolation and havoc in every part of it: all these wars destroyed the arts, which can only flourish in the bosom of peace and happiness. It is certain that at this period, the school of Germany was greatly inferior to that of Italy; it even appears that the French school, then much degenerated, began before the other to emerge from obscurity. It seems not to have been till about the end of the seventeenth century that Germany received a marked impulse from the works of Keyser, the first German composer who, after the renovation, evinced an original and superior talent. What follows, will point out the progress that music has since made in that country; and, in order to render it more complete and more capable of comparison, we shall observe exactly the same order here as in the preceding article.

In all that relates to the foundation of the system, the Germans, like all other nations, have only followed the Italians: they have never equalled them in melody, and especially vocal melody; but with regard to instrumental music, the Germans can boast some masterpieces of the first class. In fugues, canons, and every kind of musical design, they have also been imitators; besides which, they have always chiefly considered counterpoint as it relates to instruments; from which it frequently results, that the voice parts harmonize badly in their compositions, because they affect passages and intervals contrary to the nature and character of the human voice.

As to the different kinds of style, and first, with regard to that of the church, the Germans received the Gregorian chant from Italy, and they have composed some peculiar pieces, in several parts, for the church, which they call *chorals,* these are sung by all the congregation, and have an extremely fine effect. This kind of music is quite peculiar to themselves, and it is to be regretted that other nations do not imitate it. They have counterpoint, it is true, in the plain-chant, also fugues, but they are not equal to those of Italy. In the other kinds of church music, that is to say, in the accompanied and concerted style, they have long possessed very fine works by their best masters, which are not inferior to the Italians; such, for instance, are the masses of Graun, Haydn, and Mozart; only, we should remark, that these partake of the style of the symphonic

drama. They possess also oratorios of the greatest beauty, such as the *Ascension* and the *Israelites* by Bach, the *Death of Jesus* by Graun, the *Messiah* by Handel, with many others.

With respect to the chamber or concert style; in madrigals they have nothing very remarkable; in the cantata, they have some extremely beautiful works, at the head of which we may name the cantatas of the *Creation* and *Seasons* by Haydn, which are by some erroneously called oratorios.

They do not appear to excel in fugitive pieces, that style requiring a simplicity and purity of melody little known amongst them. Such of their compositions in this style as we are acquainted with, are for the most part uninteresting.

The German theatre is of very ancient origin, although not so early as that of Italy; but it had not attained any celebrity until about the close of the seventeenth century, when Keyser undertook to compose for the theatre at Hamburgh, which was then very flourishing. As, however, few tr aes of the works of this master remain, we cannot speak of his style; but since the commencement and during the course of the eighteenth century, the composers of the school of Naples, or rather the German composers formed in that school, such as Hasse, &c., conveyed that style into Germany: it became predominant, and served as a model to all others. The German style thus improved, became that of Graun, Naumann, Gluck, and even of Haydn and Mozart, with the addition only of a few modifications, according to the impulse of their genius, and the latest improvements in instrumental music.

I have just named Gluck; by which it would appear that I class his works among those of Germany, but it will be seen that they belong rather to France; and although this master was much admired by a few Germans of merit in his time, yet his talent was not by any means duly appreciated by the nation in general. Indeed it is only lately that his French works, translated into German, have been performed in their theatres, and have there operated the same revolution that they effected in France thirty years ago, to the great scandal of the partisans of the symphonic drama, who were indignant at seeing their countrymen abandon the brilliant Mozart for the dramatic Gluck.

The German school derives its greatest lustre from its instrumental music. With regard to music for single instruments, and first, as to

that for the violin, although the composers for that instrument which Germany has produced, have only followed the steps of Corelli, yet they have done so with so much success, that they merit particular notice. Thus, from the time of Corelli, whilst Locatelli and Geminiani, his two best pupils, spread his school, the one in Holland and the other in England, we remark in Germany Fr. Benda and J. Stamitz, formed on the same model. Their successors, still improving, created a school of their own, at the head of which stand Leop. Mozart, Fraenzl, and Cramer, who nearly approached Tartini, his contemporary. In harpsichord music they have produced since Kerler and Froberger, who were formed in the Italian and French schools, a number of excellent composers, who require only to be named to make known the titles of the German school; these are J. S. Bach and his children, Haydn, Kozeluch, Mozart, Dussek, Cramer, and others whom I cannot name. It is the same with regard to their music for wind instruments, a species of composition which belongs almost exclusively to Germany, and in which she possesses an amazing number of good composers. In instrumental concerted music, the claim of the Germans is not inferior. We have already cited the quartets of Haydn, and the trios and quintets of Mozart; but Haydn, by bringing the grand symphony to a degree of perfection which it seems impossible should be surpassed, has raised his own glory and that of his nation to the greatest height.

Musical execution in Germany, is a mixture of good and bad; singing is generally but moderate: we do not know one German singer enjoying high repute out of his own country. Execution upon stringed instruments, and particularly on the violin, is solid; but is generally thought wanting in grace and expression. That on wind instruments appears to be very superior. There are a great number of excellent German organists; indeed, with regard to that instrument, no nation can compare to Germany. The orchestras are good, but not so much so as they might be, especially as to their proportions.

The Germans are rich in musical literature, possessing a prodigious number of excellent works on all the branches of the art, most of which were published in the course of the eighteenth century; such are the writings of Fux, Mattheson, Marpurg, Kirnberger, E. Bach, Knecht, Vogler, Albrechtsberger, Forkel, M. Gerbert, Nickelman, Koch, and many more whom I cannot at the moment cite. In this

respect, Germany is, without exception or comparison, the richest country in Europe.

The culture of music in Germany is astonishing; even down to the most insignificant *charity schools*, the art is publicly taught; no schoolmaster is allowed to exercise his profession unless he is capable of teaching at least the elements of music and some instruments. In the principal towns there are public and special schools, where any one is admitted unconditionally, and where all the parts of composition are taught. Besides this, the means of ordinary education being very numerous and easily attained by every class, the artisan, and even a man of the lowest order in society, if he does not require the assistance of his son's industry to attain a livelihood, may give him a good education free of all expense. From these united causes it results, that in general the musicians of Germany are very numerous and well informed. Their methods of instruction are moreover the same as in Italy, with some modifications; they tend directly to the point. Such, in few words, is the history and present state of music in Germany, which country, as has been seen, possesses its full share of merit.

## *The French School.*

If the Italians were the inventors of every part of the musical art, if they have brought them nearly all to perfection, and if the Germans have brought those parts to the same point, which the former had left imperfect, what then have the French done will be asked, and what right have they to figure as a school with those nations which seem to have completed every thing? We answer briefly, that the French have been the inventors of some particular branches, and have, so far, exercised a real influence; in many other instances they have successfully imitated, and have introduced into their imitations a sentiment and style peculiarly their own, observing at the same time an order and respect for consistency, which has frequently been neglected by other nations. Hence, in these respects, they are justly esteemed models, and are consequently considered, in many points of view, as possessing a school of their own.

The French, as we have already had occasion to observe several times, were, at the period of the revival of the arts, the first to follow the example of the Flemish. Several French composers, such as

Regis, Du Fay, Caron, Binchois, and others, are even said to have preceded them; but we shall not here speak of these, as none of their compositions remain; others, such as Bromel, J. Mouton, Fevin, &c. are considered to have flourished at the same period with the Flemish; and N. Gombert, whose name is evidently French, is distinguished by H. Finck, as having surpassed his master, the celebrated Josquin, and having much improved the art of fugue. We shall not repeat what we have already said, and shall only here remark, that the eminence of the French school at that time lasted during the whole of the reign of Francis I.; but the religious disturbances which began about the year 1550, and lasted till near the end of the reign of Henry IV., the bloody wars and the ravages they occasioned, the profanation of most of the churches, then the only repositories of music, gave a destructive blow to the art, as well by the death of a great number of artists, as by the loss of their employment. Henry IV. was indifferent about music; Louis XIII. liked it much; but the gloomy and tyrannical Richelieu, who reigned under his name, did not place it among the number of those arts which he thought proper to patronise. The disturbances that prevailed during the minority of Louis XIV. were still more fatal to the arts. Music, therefore, for more than a century, was not only generally neglected in France, but impeded in every possible way; and the French school remained all that time far behind that of Italy. It produced only a few musicians, the best of whom scarcely attained mediocrity. At length, the reign of Louis XIV. commenced, when that prince, who was passionately fond of music, and sang and played well on the guitar, powerfully patronised the art which he himself cultivated. Lully, a Florentine, introduced Italian music into France as it then existed in Italy; and it seemed, as it were, to receive a new existence. It was reestablished in the churches, the theatres, and concerts, and since that time it has been constantly cultivated with more or less success, as will be seen by the account we are about to give of the progress of the French in the different branches of the art.

As to the foundation of their system, the French have simply followed the steps of the Italians; and they have done the same with regard to melody, though at a greater distance. Indeed, although the French, when left to their natural impulse, have a style of melody peculiar to themselves, and which interests by its freedom and simplicity, yet they gave way at the period of which we are

speaking to a very extraordinary deviation from their natural taste, and which unfortunately carried them far out of the right path. Lully, a man of taste and science, coming when young into France, introduced into French melody that of Cavalli and Cesti, and formed from the two a mixed style, estimable in many respects, and especially on account of its simplicity. The French soon became tired of this mixed melody, and the successors of Lully, who possessed neither sufficient taste to perfect what he had begun, nor sufficient good sense and learning to follow the steps of the Italian school, which was advancing towards perfection under Scarlatti and his pupils, attempted, by the most affected embellishments, to conceal the poverty of their melody. The bad taste displayed at that time in painting, by Coypel, Lemoyne, De Troy, and others, successors of Lebrun, manifested itself in music. This corruption was carried to a still further extent under Rameau, who, in science and taste in music, was precisely what Boucher and Vanloo, his contemporaries, were in painting. Without hearing this music, it is impossible to form an idea of it; having, however, done so, we naturally ask how it could ever have reached such a degree of depravation, and we are tempted to admire the astonishing efforts that must have been made to produce any thing so absurd and monstrous. A violent struggle took place at the beginning of the seventeenth century, between French and Italian melody, which lasted nearly the whole of that century; and, to the disgrace of the art be it known, that twice, French melody, supported by all the agents of ignorance and pedantry, *twice*, I repeat, the degenerated French melody, notwithstanding public clamour, triumphed at the opera and in the cathedrals of France. At length, after a musical war of sixty years, the national taste overcame the obstinacy of a few individuals interested in upholding a false system. The works of Duni, Philidor, Monsigny, Grétry, Gluck, Piccini, Sacchini, and some others, have since given to France a melody of a peculiar character, in which Italian grace is united, as much as possible, to French decorum. It is to be hoped that this order of things will be long maintained.

With regard to practical harmony, if by this term is understood not the art of stunning by a confused collection of sounds and a deafening noise, but that of determining the chords which agree the best, according to the nature of modulation, and of selecting and disposing the different sounds which compose these chords, so as to produce the purest and sweetest effect; in this respect the French

have been for a long time far behind the Italians and Germans. Laborde himself, even whilst sustaining an opposite opinion, and likewise J. J. Rousseau, prove the truth of this assertion, when they affirm, that none understand better than the great masters of Italy the choice of bass notes, and the selection of notes most proper, in the construction of the chords, to invest the harmony with its required effect. The French do not *in general* know so well how to write music as the Italians and Germans, which is to be accounted for from the difference of their methods: let us explain this.

In Germany as well as in Italy, in teaching composition, they proceed directly to the point. They begin by showing the pupil some very simple, but good basses, properly modulated; they enumerate the various positions in which a bass may be placed, they show which chords are most appropriate to each of these different situations, and then exercise the pupil a long while, in playing *partimenti* or figured basses on the piano-forte. After this first study, an air or melody is given him, and he is instructed which are the best basses to be placed under particular notes of the melody, according to their several situations, which are soon ascertained; having put the proper harmony to the bass, according to the given rules, he is next taught to write this harmony for two, three, four, or a greater number of parts, in every kind of simple counterpoint; in the same way he proceeds to more difficult counterpoint, fugue, and all other styles: the whole without any discussion or loss of time in useless arguments. This method has a double advantage; it unites all possible rapidity; and, whensoever the studies of the pupil may be interrupted, what he already knows will prove useful to him. The only fault that can be found with the Italian, and even German professors, is, that they do not sufficiently enforce the motives of their precepts, and do not give, as it would be easy for them to do, reasons deduced from practice itself. This renders the study laborious, and sometimes disgusting, and gives an appearance of *routine* to a method in itself excellent, both as respects its general order and the foundation of its principles. Still, when a pupil is industrious, this inconvenience does not arrest his progress, and he is richly repaid for his perseverance by the advantage he derives from this method of acquiring style and a great facility in writing.

In France, on the contrary, they generally pursue a plan completely opposite; for although the above method was at one time in use with the French, as well as with the Italians and Germans, the sam

errors which retarded their advancement in the art, influenced their progress in the principles of instruction. When, after the reform effected by Lully, the French were desirous of following the path he had traced out, the means were found to be reduced to a few scattered traditions, become perfectly inadequate, and which appeared still more so, when laid down in badly conceived and badly written works, such as those of Paran, Mignot, Madin, and others. It was therefore deemed necessary to make some efforts to produce methods more appropriate to the state of the science; but instead of seeking them in the study of the chef-d'œuvres of the great masters, and establishing a musical grammar drawn from the best results of experience, they had recourse to different sciences, having little or nothing to do with music. Rameau, who flourished at a period when the taste for physics and mathematics began to prevail in France, having read or heard that the vibration of a sonorous body generated, besides its principal sound, its twelfth and seventeenth, endeavoured to found upon this phenomenon the theory of the inversions of harmony, which we have already described. We shall not here enter into further details upon this article, but content ourselves with saying that, for want of good didactic works, those of Rameau (expounded, simplified, and commented on by celebrated authors) became much in vogue; consequently there are, at the present time, a great number of professors, who, according to the method introduced by him, begin by setting forth to their pupils physical and geometrical propositions, of which they understand nothing, and which besides have not the slightest relation to the question. They, however, persist in it that all this nonsense is the foundation of the great, the sublime science of harmony. After having encumbered the mind with this useless trash, the pupil is instructed in the definition of harmony, which is the knowledge of the chords. The chords are then defined and explained to him, and he is made to learn a catalogue of them so large, that the best memory cannot possibly retain them all in less than a year. He is shown all the different ways in which they succeed each other; he is accustomed to see the whole of harmony in common chords, to find which alone he has regular rules, consequently he is obliged continually to have recourse to the inconvenient calculation of inversions; added to which, these rules are in themselves so vague, so imperfect, and so little capable of being applied in most cases, that if, after a year or two of study, the unhappy pupil is presented with the simplest bass, he is not able to place the same

harmony to it that a pupil of Italy or Germany would do, without hesitation, at the expiration of a few weeks. What then is the result? The pupil becomes wearied and disgusted, renounces the study, and, if his profession or taste lead him again to attempt composition, he hastens to acquire, as he can, from bad principles, a certain *trading* knowledge of the art sufficient for his purpose, but ever remains ignorant of its fundamental principles.

Such is the certain result of the system of thorough-bass, so cried up, by people entirely ignorant of music, as facilitating the means of learning the art; *we* should rather say, of talking of it, without understanding any thing about it, as did Roussier, Béthisy, and so many more of Rameau's commentators. I have already named the only advantage arising from this system, relatively to the classification of the chords; I shall not say more here on this subject. Finally, there is no study of counterpoint, or, at most, that of the *veneering* (*placage*) of chords; no study of the styles; no knowledge of the models, even the names of whom are unknown. Such is a summary and unexaggerated account of the usual mode of studying musical composition throughout France.

It must, however, be confessed, that the plan of instruction adopted by the conservatory of Paris, and that instituted by several professors, according to the Italian and German methods, are exempt from some of these defects; but it is easily to be perceived, that, withheld by local considerations, and by the fear of encountering prejudices, they have not yet done, in this respect, all that perhaps they would have wished to do.

This, then, is the actual state of the system in France, so far as regards its principles and foundation. Let us now see what she has done in the different kinds of composition. First, as to church music, we shall begin by the various species of the style *à capella*. After having received from St. Gregory the Roman chant, that valuable remnant of the Greek music, and having, by degrees, made great alterations in it, it was at length totally abandoned for absurd *plain-chants*, composed at the period when the art was most depraved in France, and which, for the most part, discover great ignorance and bad taste. Their *faux-bourdons* are nearly the same as those used in Italy; but it is relatively to the counterpoint on the plain-chant, that the French school is greatly defective. They have no writings on the subject; which is not surprising, as the French chapel-masters

understand so little of the plain-chant, that I have seen the most experienced of them (*soi-disant*) mistake the tone of the chant. And besides, writing this kind of music is not taught in France, but they practise instead, in the cathedrals, extemporary counterpoint, which is called *chant sur le livre.* To give some idea of it, imagine fifteen or twenty singers, of every description of voices, from the bass to the highest soprano, singing as loud as they can bawl, each according to his own fancy, without either rule or intention, and making every note in the system, both diatonic and chromatic, heard at the same time with the plain-chant, which is performed by discordant and harsh voices: you will then begin to have some conception of the plain-chant or counterpoint, called in France *chant sur le livre.* But what will be thought still more incredible is, that there are actually choral precentors and chapel-masters of sufficiently depraved taste to admire and encourage this horrid mockery of music in their churches. Such people do, indeed, *make the house of God a den of thieves*; it may be truly called *an abomination and desolation in the holy place.*

Church music with instrumental accompaniment has, in France, as every where else, undergone the same changes as dramatic music, with which it has always had great connection. The French long pretended to excel and surpass all other nations in this style; and although the falsity of such a pretension is now acknowledged by those who sustained it only a few years ago, yet it should be admitted, that in this kind of music the French have really considerable merit. Notwithstanding the variations that have taken place in the melody, there have, at all times, been French composers who have acquired a just reputation in church music; the most celebrated of whom, reckoning from Lully, are that composer himself, Campra, La Sueur, of Rouen, La Lande, Blanchard, and Mondonville; and amongst the moderns, Gossec, D'Haudimont, Giroust Roze, and lastly, Le Sueur, director of the emperor Napoleon's chamber music, who has produced some works in this style, fraught with beauties of the first order.

As to chamber music, the French have no madrigals, except a few by some masters who were contemporaries with the Flemish, all of whose works are now forgotten. This style of music flourished in Italy at the period of the troubles in France, during which music was not at all cultivated in that country. In the cantata, the works of Clerembaut and De Bernier, pupil of Caldara, were formerly cited.

Fugitive pieces are one of the styles in which the French succeed the best; they possess some very beautiful specimens in all styles and of every character, and perhaps no nation of Europe is superior to them in this respect.

But the greatest glory of the French school is in dramatic music. They were not precisely the inventors of it, but by borrowing the dramatic melody of the Italians, and combining it with that of their own nation, they have formed, as I have before said, a melody peculiar to themselves, and of an excellent character; and by applying this to well-imagined and well-written poems, they have given birth to the *lyric drama*, properly so called, which may be considered, therefore, in some degree, as exclusively belonging to France.

It was, however, only by following, at first, the example of the Italians, that France attained to this brilliant result. In fact, it is well known that when Mary de Médécis, wife of Henry IV., came to France, she brought with her the poet Rinuccini; from which time lyric representations took place at the court. None, however, are mentioned as having been performed during the reign of Louis XIII.; his minister Richelieu turned all his attention towards the French drama. The Italian Mazarin, who succeeded him, brought the taste of his country into France, and caused the first Italian opera that had ever been heard in that country, to be performed at the Louvre, in 1646. In 1670, Perrin the poet, and Cambert the musician, brought out the first French opera, entitled "*Pomona*," at the Tennis-court in the Rue Mazarine. Two years afterwards, Lully obtained their privilege, and enjoyed it till his death, which took place in 1687. We have already described the kind of music which he set to the French poems of Quinault; we have also shown in what respects his successors erred, amongst whom are distinguished Campra, Destouches, and Monteclair. Rameau, who made his *début* in 1733, by "*Hypolite*" and by "*Aricie*," substituted for the true recitative and airs, which were, doubtless, too simple, and for the most part obsolete, and for the paltry accompaniments of Lully, an emphatic recitative, more brilliant airs, but often irregular and in bad taste, more ornamented accompaniments, but frequently badly written, although, with all this, there might generally be found in them features and parts which demonstrated both science and genius.

His successors flourished after him in the French lyric drama, till

about 1775; but, since 1750, the comic opera had appeared in France on the model of the interludes and buffa operas then in vogue in Italy. It was in this style that the French melody began to regenerate under Dauvergne, La Borde, Floquet, J. J. Rousseau, Duni, and Philidor; to whom succeeded Monsigny, Gossec, and Grétry, who completed the improvements in French lyric comedy. Amongst their contemporaries and imitators were Martini, Dalayrac, Champein, and many others. The reform operated by them in comedy, and prepared in lyric tragedy, was consummated by Gluck, who, in 1774, gave at Paris his "*Iphigénie,*" and soon afterwards enriched the French theatre by several other works. His rivals, Piccini and Sacchini, with the same object in view, endeavoured, at the same time, to preserve the essential forms of melody more than Gluck had done. This diversity of pretension occasioned warm disputes, which are now, however, terminated. Vogel, Lemoyne, and others, followed the steps of these great masters. This generation of celebrated men was succeeded by French composers still worthy to touch the lyre; the principal of whom were, in tragedy, Berton, Catel, Le Sueur, Mehul; and in comedy, the same; to whom may be added Boyeldieu, Eler, Gaveaux, Kreutzer, Plautade, Persuis, and Solié. Many Italians and Germans, also, came into France about this time, and attempted composition in the French dramatic style, with success; the most celebrated are Cherubini, Dellamaria, Nicolo, Steibelt, Spontini, Tarchi, and Winter. Some composers of the present generation have tried to introduce into the lyric drama the effects of the symphony; but they appear, at length, to have discovered the abuses of this style, and to have since renounced it entirely.

It is to the superiority of its national theatre, that France owes that of its lyric drama. The great resort of company to the Théâtre Français, considered to be the best of all of them, has rendered the feeling of dramatic propriety so general, that the French spectator cannot endure a work in which it is not duly observed, whatever may be its other merits. Penetrated with the same feeling, and imbued with the same principles, the French lyric poets and composers, whether natives or foreigners, directed by national taste, have, with one accord, constantly worked upon the same system. It would, certainly, be very *à propos,* in sketching the history of the French lyric theatre, to give some idea of the revolutions that have taken

place in the French drama itself, and to make some mention of the poets who have contributed to its progress ; but I must here limit myself to naming a few of the most celebrated, such as Quinault, Lamotte-Houdart, Fontenelle, Labruère, G. Bernard, Sedaine, Favart, Marmontel, Marsollier, Monvel, Duval, Guillard, Bouilly, Hoffman, Picard, Etienne, and Dupaty, and refer the reader to their articles in this Dictionary.

The French have also some celebrated names in instrumental composition, although, in this style, they have only been imitators ; and first, in *music for single instruments,* Leclair, Guignon, Guillemain, Mondonville, Gaviniés, Leduc the elder, Bertheaume, and Lahoussaye, are justly esteemed. In *concerted music,* the quartets of Davaux, and the symphonies of Gossec, are cited, which preceded, in France, those of Haydn, and some of which are still heard with delight. During a later period, some new attempts have been made in this style, but we must wait a future period to decide on them with impartiality.

The principal merit of the French school consists in the different branches of execution.

Beginning this part of our examination by singing, we distinguish three epochs : that of Lambert, in the time of Louis XIV. ; that of Rebel and Francœur, in the time of Louis XV., who displayed all the ridiculous faults and affectation of that period ; and lastly, the modern epoch, whose style has great analogy to that of melody, that is to say, is an Italian style modified, and rendered conformable to the French language, and the principles of which are developed in the excellent method of singing of the conservatory. Each of these periods boast celebrated singers ; the first has Boutelon ; the second, Jelyotte ; the third, Garat, Chardini, Lays, and Mautin, to whom we must add Ellevion, for grace and elegance, united to expression and dramatic truth.

But with respect to execution, the style in which the French have real and undisputed merit, and indeed, in many respects, have a marked superiority, is the instrumental in general, and especially that of the violin. On this point, the French have always had great pretensions, and often founded in justice. The excellence of the twenty-four *petits violins* of Louis XIV. formed by Lully, and of other French violinists, was highly spoken of so far back as the seventeenth century. I do not, however, know how to

reconcile these facts with the following remark of Corette in his preface to his "*Method of Accompaniment,*" published at Paris about the year 1750.—"At the commencement of this century," says that author, "music was very dull and slow, &c.... When Corelli's sonatas were first brought from Rome, (about 1715) nobody in Paris could play them. The duke of Orleans, then regent, being a great amateur of music, and wishing to hear them, was obliged to have them sung by three voices: the violinists then began to study them, and at the expiration of *some years, three* were found who could play them. Baptiste, one of these, went to Rome to study them under Corelli himself." Be this as it may; since that period, instrumental music has been studied with ardour by the French, and they have made astonishing progress in it. France has now an excellent school for the violin, founded upon that of Italy. We have already named its best masters in speaking of instrumental composition; to those names must be added Pagin, the celebrated pupil of Tartini, and Viotti, who, during his residence (of some years) in France, formed many excellent pupils, at the head of whom stands Rode. These, in their turn, have communicated their skill to a number of others, and the French violinists are now, both in number and in talent, unrivalled in Europe. The artists of greatest repute at this time, are Baillot, Grasset, Kreutzer, Lafont, and their pupils, Habeneck, Mazas, Fontaine, &c. The same may be said with regard to many other instruments, and particularly the piano-forte: amongst the principal masters and amateurs on which, are Adam, Rigel, Jadin, Boyeldieu, Madame de Montgeroult, Pradher her pupil, &c.; but for the organ, which was in its glory under Couperin, Marchand, Calvière, and Daquin, there is now scarcely any master worthy of citation, if we except Sejan, who has followed their steps. Lastly, to conclude this article, by a panegyric as just as it is important; what cannot be too much admired in France, is, the excellence of their orchestras in the execution of the symphony; in this respect they infinitely surpass, I will not say those of Italy, which are beneath consideration in this respect, but those of Germany, where instrumental music has attained high reputation. This fact is acknowledged to be true, even by the most prejudiced foreigners.

The musical literature of France is of little value; among her works of this kind, some, compiled by artists who neither knew how to think nor how to write, are as vicious in their principles as in their

plan ; others, edited by learned men, or by literati ignorant of the art, teach only systems and errors. From this condemnation, however, I must except, first, some methods which concern execution, and particularly those published by the conservatory of Paris ; secondly, concerning composition, the little treatise of harmony by M. Catel, which is a good introduction to the study of accompaniment. I consider also, *the principles of composition of the schools of Italy*, which I have formed from the union of what I have found best on the subject in the French and other languages, to be the only authentic and complete work for the student of this art, and, notwithstanding some just imputations, the least imperfect of any existing of the same kind.

Of the three nations of which we have spoken, it is in France that music is the least generally cultivated ; it is also, of all the fine arts, the one least attended to in France, and the only one on which there are no public lectures, an advantage which it possesses in almost every other country of Europe. Before the French revolution, music was principally taught in the *maitrises ;* but notwithstanding the number of four thousand pupils, who were constantly supported by these establishments, they so much felt the corruption and decay of the art in France, during the seventeenth and eighteenth centuries, that, in the whole course of that time, they produced at most but five or six singers, and as many composers worthy of mention. Their reestablishment was on a still worse footing. The ancient chapel-masters were at all events composers ; but lately, for want of better, it has been found necessary, with few exceptions, to employ any musicians that could be had. Here, the chapel-master is a parish chanter ; there, a violinist ; elsewhere, even a trumpeter, or some such person ; and these men are intrusted to form singers. It will readily be imagined that the *maitrises* thus organized, would be even less productive than they were formerly ; and up to the present time, it would be difficult to find, out of the two or three hundred pupils which they contain, one who could sing the seven notes of the scale in tune. The conservatory, established since the revolution, has certainly, however, produced a great number of instrumental performers, and many good singers.

Formerly, the plain-chant, at least, was taught in many of the primary schools ; now, neither plain-chant nor any other kind of music is taught, and the bulk of the nation is totally ignorant of the art.

Amongst the higher classes of society it is more cultivated; amateurs devote themselves chiefly to instrumental music. In general, singing is neglected; and nothing is so rare in France as good singers. Composition is but slightly cultivated; the studies for it being, as I have before explained, for the most part bad and very expensive. Besides, the profession of a composer leads to nothing advantageous in France; there is no employment for his talents, either in the chapel or the theatre, the latter of which is occupied in a great measure by foreigners. In such a state of things, composers are formed with difficulty, and, in fact, there are very few in France; the number of those who have met with success in the dramatic style, at present the most cultivated of any, is very inconsiderable. Many of these men are now old, and we find but few successors to their talents. Theory is little known in France, and musical erudition is still more rare, the French are, indeed, almost ignorant of the name.

From this examination of the French school, it nevertheless results, that it holds a much more distinguished rank amongst other schools, than foreigners, blinded by national prejudice, will allow, or than is believed by some Frenchmen themselves, who have been too easily led astray by presumptuous arguments; that it possesses a marked superiority in two essential branches, namely, lyric drama and instrumental execution; that, notwithstanding its deviations from the didactic, it has been very serviceable in this respect to the art; that its inferiority in many other points at the present moment, arises from circumstances which have before produced the same effects in those very nations which now appear to excel France. History declares that, at different periods, the French school has held a superiority over these same nations, and proves likewise, that, by pursuing wise measures, it would be easy to replace it upon the same level.

On taking the trouble to compare successively the labours of the three schools, a sketch of which I have endeavoured to draw with as much exactness and order as impartiality and truth, it will be found easy to judge of the merit of each of them; that spirit of party, those prejudices or national antipathies, which eagerly attribute every thing to the one side and nothing to the other, will thus be avoided. The good and the excellent will be sought for where it really exists, and will be duly appreciated, wherever it may be found.

A

# BIOGRAPHICAL DICTIONARY

OF

# MUSICIANS.

## A A R

AARON, abbot of St. Martin, at Cologne, was born in Scotland. He wrote a work on the utility and manner of singing church music; and introduced the Gregorian night-chant from Italy into Germany. He died in 1052.

AARON, (Pietro) a Florentine of the order of Jerusalem, and canon of Rimini, was a voluminous writer on music. The most considerable of his writings is, "*Il Toscanello della Musica*," 1523, 1529, 1539, a rare and important work. He gave in it a decalogue, or ten precepts for counterpoint, in honour, it is said, of the ten commandments of God; and six precepts of less importance, in honour of the six commandments of the church. His works became particularly useful, from being for the most part written in Italian; whereas those of almost all the preceding musical writers were in the Latin language. Pietro Aaron gives a list of such *extraordinary* performers as were able to sing from notes,



## A B E

"*Cantare a libro*," by which we may suppose that the art was then in its infancy.

ABACO, (Evaristo Felice dall') a violinist and composer, born at Verona. In the year 1726, he was musician to the court of Maximilian Emanuel.

ABACO, (Baron) also born at Verona, was an amateur performer on the violoncello and composer for that instrument. One of his pieces is dated 1748.

ABBATINI (Antonio Maria) was born at Tiferno in the year 1605. He was chapel-master of the churches of St. John of Lateran, and of Santa Maria Maggiore at Rome. He wrote many motets, the scientific construction of which procured him a well-merited reputation. Abbatini was the master of the celebrated abbé Stephani, of the Venetian school.

ABEILLE (Louis) was born in the year 1765, it is believed, at Beyreuth. In 1802, he was appointed musician to the duke of

Wurtemberg, at Stuttgard. He composed many esteemed works, both vocal and instrumental, between the years 1788 and 1810.

ABEILLE, a French composer. In the year 1710 he published at Paris "*Recuëil d'Airs serieux et à boire.*"

ABEL (Leopold Augustus) a violin pupil of Benda, was born at Coethen in 1720. He was musician to several German princes.

ABEL, (Charles Frederic) younger brother of the preceding, was born also at Coethen. During nearly ten years he was in the band of the electoral king of Poland, at Dresden, at the time that the celebrated Hasse was chapel-master. Either from the calamities of war having reduced their court to a close economy, or, as some say, by reason of a dispute with Hasse, Abel quitted Dresden about the year 1760, with only three dollars in his pocket, and proceeded to the next little German capital, where his talents procured him a temporary supply of money. The following year he made his way to England, where he soon obtained notice and reward. He was first patronised by the duke of York, and, on the formation of queen Charlotte's band, was appointed chamber-musician to her majesty, with a salary of 200*l.* per annum. In 1763, in conjunction with John Christian Bach, he established a weekly concert, by subscription, which was well supported. Abel performed on several instruments; but that to which he chiefly attached himself was the *viol da gamba*, now hardly ever used. He remained in London till 1783, when the desire of seeing his brother and revisiting his native country led him again into Germany. It was during this journey, that, notwithstanding his advanced age, he gave at Berlin and Ludwigslust, the most striking proofs of his talent. King Frederic William, then prince royal of Prussia, on hearing his performance on the *viol da gamba*, presented him with a valuable snuff-box and a hundred pieces of gold. A few years after this the derangement of his affairs obliged him to remain for some time at Paris, whence he subsequently returned to London. Abel was a man who well knew the world and kept on tolerable terms with society, though a natural irascibility and disposition to say strong things, sometimes rendered him overbearing and insolent in company. His greatest failing was a love of the bottle, in which he indulged to a degree that probably shortened his life. He died in London in 1787, after remaining three days in a lethargic state, without experiencing any pain. Dr. Burney gives the following character of his compositions and performance. "His compositions were easy and elegantly simple, for he used to say, 'I do not choose to be always struggling with difficulties and playing with all my might. I make my pieces difficult whenever I please, according to my disposition and that of my audience.'—Yet in nothing was he so superior to himself and to other musicians, as in writing and playing *adagios;* in which the most pleasing, yet learned modulation, the richest harmony, and the most elegant and polished melody, were all expressed with such feeling, taste, and science, that no musical production or performance with which I was then acquainted seemed to approach nearer perfection. The knowledge Abel had acquired in Germany of every part of musical science, rendered him the umpire of all musical controversies, and caused him to be consulted on many difficult points. His concertos and other pieces were very popular, and were frequently played on public occasions. The taste and science of Abel were rather greater than his invention, so that some of his latter productions, compared with those of younger composers, appeared somewhat languid and monotonous; yet he preserved a high reputation in the profession till his death." Abel's published works consist chiefly of overtures, concertos, quartets, and trios. His adagios in score and for the piano-forte, have been long published separately in London; and a new edition of them has been lately edited by Mr. Cramer, who was his pupil in counterpoint, previously to studying under Clementi.

ABEL (Thomas) taught music and grammar to queen Catherine, wife of Henry VIII. Having written a treatise "*De non dissolvendo Henrici et Catharinæ Matri-*

*monio,*" he was hanged and quartered July the 30th, 1540.

ABEL, (Aamor Henry) chamber-musician at Hanover, was born in Westphalia, and published a work in 1674, at Frankfort on the Maine, entitled "*Erstlinge musicalische Blümen.*"

ABEL (J. E.) was born in 1795, at Ludwigslust, the residence of the grand duke of Mecklenburg-Schwerin, where his father, a nephew of C. F. Abel, has resided upwards of fifty years, being a member of the household band of that prince. J. E. Abel was, from his earliest infancy, (together with an elder brother) destined for the profession of music, and enjoyed, to that effect, the most zealous instruction from his father, who is a good violinist. Abel began his studies on the piano and violin when he was but five years old. During a period of four years, six hours daily were devoted to the practice of both instruments; and his father used to excite the youthful ambition of his sons, by frequently holding out to them the view of their grand-uncle's fame. At the expiration of the above period, J. E. Abel, being then nine years old, played (with his brother) before a party of able judges; who were so surprised at the attainments of the children, that several of them voluntarily offered their professional assistance towards the further education of the young performers. After receiving the promised instructions from these professors, (some of whom were eminent) during the space of about two years, Abel, sen. commenced a musical excursion with his sons, intending that they should perform in public in different parts of the north of Germany. This plan, however, from various invidious and other motives, did not succeed in a pecuniary point of view; which so disappointed the father, that he decided to change the profession of his sons, destining J. E. Abel for the church, and his brother for mercantile life. In the course of his studies for divinity, J. E. Abel always found time, however, to persevere in his musical pursuits: he now changed the violin for the violoncello, and took lessons of Xavier Himmer, first violoncellist of the grand duke's household band, and a very superior performer. When seventeen years of age, J. E. Abel was offered the situation of instructor in the fine arts to the children of a German count, for which occupation he was thought more particularly qualified, as he painted well in miniature. Here he remained during three years, when he was suddenly seized with a most painful disease, (the *tic douloureux*) that defied the power of medicine during two years, and at length made him resolve to migrate to a warmer climate, which he had a good opportunity of doing, as his brother had previously quitted his commercial pursuits, and established himself in the musical profession at Savannah, in the United States. In the year 1819, having received a pressing invitation from his brother, he embarked at Hamburgh for America, and had the happiness to find his disease give way on the very first touch of the American soil. After a few months' residence, however, at Savannah, the climate brought on so complete a constitutional decay, that he was again obliged to quit America and embarked for Liverpool, where he arrived in a state of great weakness, in September 1820. He next proceeded to London, where, by a singular coincidence, he was introduced to J. B. Cramer, while this great master was just correcting the proofs of a publication in grateful memory of C. F. Abel, and as a vindication of his early studies in counterpoint under that master. That under such circumstances, the nephew of an honoured master should come more strongly recommended to such a pupil, and that he consequently met the kindest reception from Mr. Cramer, will appear natural to every one who enjoys an intimate acquaintance with the great pianist. In short, the instructive guidance and continued friendly patronage of J. B. Cramer and Graeff, (another celebrated pupil of C. J. Abel) have afforded J. E. Abel the first inducement to, and surest foundation of, his professional life in London, as teacher of the piano and violoncello. J. E. Abel has published a few compositions for the piano.

ABELL, (John) an English musician, was celebrated for a fine countertenor voice, and for his skill on the lute. He belonged to the

chapel of Charles II., in which situation he continued till the revolution, when he was discharged as being a papist. Upon this he went abroad, and sang in Holland, also at Hamburgh, and other places in Germany, where he acquired considerable wealth, but squandered away his money, and was subsequently obliged to travel about the country on foot, with his lute slung on his back. It appears that after this he returned to England; for, in 1701, he published in London a collection of songs in several languages, dedicated to king William. This artist is said to have possessed some secrets, by which he preserved the natural tone of his voice to an extreme old age. In the fourth volume of "*Pills to purge Melancholy*," there are two songs by Abell.

ABELTSHAUSER, a composer of twelve quatuors for flutes, &c. published at Mentz. (Boosey's Cat. 1822.) He has also written quatuors for four horns.

ABINGDON (Lord) was an excellent performer on the flute, and composed for that instrument. He is said to have expended 1,600*l.* in a fruitless attempt to support Bach and Abel's concerts. After the loss of this sum, his lordship declined to volunteer any further pecuniary guarantee, and the profession determined to try their fortune in carrying them on. From 1785 to 1793, the performances continued to flourish; but the opposition established by Salomon, and the increasing taste for vocal music, put an end to the efforts of the professors in that year. This musician was piqued at being left out of the professional concerts, and hearing that Haydn had been engaged by lord Abingdon, and that he was disappointed by the termination of his lordship's management, Salomon set off to bring him over. It is to this circumstance that the world probably owes those symphonies which are the finest monuments of instrumental art. Haydn was engaged not only to compose, but to direct the performance of his productions; and thus he was roused by every motive, and excited by the highest instances of talent, that could be engaged in his service.

ABOS, (Syr.) chapel-master at the conservatory of *La Pietà*, at Naples, about the year 1760. He composed the opera of "*Tito Manlio*," the favourite airs of which were published in London, by Walsh, about the year 1756. He was a pupil of Alessandro Scarlatti.

ABRAHAM, teacher of the clarionet at Paris, composed a great many airs for his instrument, about the year 1788. He also published a method for the bassoon. He died about the year 1805.

ABRAMS, (Miss) a celebrated English singer and composer of songs. She, with her sister Theodosia, was first heard in public at the opening of the ancient concerts in 1776. Miss Abrams has, for many years past, retired from professional duties. The air of "*Crazy Jane*" is the most popular of this lady's compositions.

ABRAMS, (Theodosia) sister to the preceding: she possessed a fine mezzo-soprano voice.

ACCIAJUOLI, (Filippo) a dramatic poet and composer, born at Rome in 1637. He wrote the words and composed the music to several operas. He is the first composer whose name we observe to a *comic* opera, such as was his "*Girello*," performed with success in 1675. His grand operas were "*La Damira Placata*," played in 1680, and "*Ulisse*."

ACCORIMBANI, (Agostino) a Roman composer, produced several operas and other works, between the years 1780 and 1790.

ACCORIMBONI, (Baldassaro) an Italian church composer of the sixteenth century.

ACKERMANN, (Madame) her maiden name was Bachmann. In the year 1796, she was first female singer at the Konigsberg theatre, and performed the principal parts in Mozart's operas.

ACTIS (Abbe) wrote about the year 1788, in the *Mémoires de l'Acad. Royale des Sciences*, observations on the echo in the cathedral of Girgenti, also on the celebrated ear of Dionysius.

ADAM DE FULDA, a monk of Franconia, composer of some church music in the fifteenth century.

ADAM, (Louis) of Paris, was born about

1760, at Miettersholtz, near the Rhine. His first master on the harpsichord was one of his relations, an excellent amateur; he had afterwards lessons on the piano, for some months, from an organist of Strasburg, by the name of Hepp, who died about the year 1800: but Adam is more especially indebted for the science and talent which has placed him in the first rank of professors of the piano, to his unassisted study of the writings of E. Bach, Handel, Scarlatti, and more recently of Mozart and Clementi. Adam, when young, taught himself the violin and the harp, as also composition, the knowledge of which he obtained from the writings of Mattheson, Fux, Marpurg, and other Germans. He arrived at Paris at the age of seventeen, meaning to follow music as a profession, and made his *début* as a composer, by two concertante-symphonies for the harp and piano, with the violin, which were executed at the spiritual concerts, and were the first of the kind that had been heard. After this he applied himself to teaching and composition. In 1797, he was appointed professor of the piano at the conservatory, where he has formed a great number of excellent pupils, among whom the most known are Kalkbrenner, F. Chanlieu, Merland, Henri le Moine, &c. Adam's works are, "*A Method of fingering for the Piano*," "*A Method for Piano-playing, adopted by the Conservatory, and all other Schools of Music in France*," various sonatas, &c.

ADAM, (D. Vicente) a musician at Madrid, published there, in 1786, "*Instructions in Composition.*"

ADAMI DA BOLSENA, (Andrea) one of the chapel-masters to the pope at the beginning of the last century. He published in 1711, "*Instructions for properly directing the Choristers of the Pontifical Chapel, both for the ordinary and extraordinary Services*," in 4to. He died in 1742.

ADAMI (Ernest Daniel) was director of music at Landshut, and published, in 1750, a work entitled "*Reflections on the triple Echo at the Entrance of the Forest of Adenbach, in Bohemia*," in 4to. He also wrote "*Dissertations on the sublime Beauties of the Canticles, as sung at Divine Service*," in 8vo. Leipsic, 1755.

ADAMI, composer of a quatuor for the flute, &c. published at Hamburgh. (Boosey's Cat. 1822.)

ADAMS (Thomas) was born in 1783. He began his musical studies under Dr. Busby, at about eleven years of age. In 1802, he was appointed organist of Carlisle chapel, Lambeth, where he officiated till 1814, in which year he was chosen (by competition of playing against twenty-eight other candidates) organist of St. Paul's, Deptford: this situation he still holds. T. Adams has superintended the annual evening performances on the Apollonicon, since their commencement. In his writings and *extempore* performances, he makes free use both of the strict and florid styles, and is known to have carefully studied the works of Sebastian Bach, Haydn, and Mozart. T. Adams married, in 1806, the eldest daughter of the late C. Triquet, Esq. of the bank; this lady is an excellent private performer, and was a pupil of Jacob. The following are among the principal compositions of T. Adams: "*Six Voluntaries*," published in 1812; "*Scots wha hae with Wallace bled*," with variations for the organ, (Mayhew); "*Adeste fideles*," with variations; "*A rose tree in full bearing*," with variations; Paesiello's "*Quant e piu bella*," with variations, (the three last pieces at Clementi's); "*Deh prendi*," and "*My jo Janet*," both with variations, (Harmonic Institution); "*Six Fugues for the Organ*," (Clementi); "*Three Voluntaries for the Organ*," (Hodsoll.) Thomas Adams proposes to publish, in the course of the year 1824, six grand organ pieces.

ADAMS, (Miss) a professor of the pianoforte at the royal academy of music.

ADAMUS, (Dorensis) abbot of a monastery near Hereford, in England, wrote, in the year 1200, "*Rudimenta Musices*," The Rudiments of Music.

ADCOCK, (Abraham) an English composer at the beginning of the last century. His portrait is named in Bromley's Cat.

ADCOCK, (James) master to the choristers of King's college, Cambridge, was

born in 1778, at Eton, in Buckinghamshire. In 1786, he was admitted a chorister of his majesty's chapel of St. George, Windsor, and of the college of Eton, where he received his musical education under Dr. Aylward and Mr. Sexton, the present organist of St. George, Windsor. In 1797, he was elected one of the lay-clerks of St. George's chapel, and in 1799, was appointed to the same situation at Eton college, both of which places he gave up on being nominated lay-clerk of King's, Trinity, and St. John's colleges, Cambridge. Adcock's principal compositions are glees; viz. "*Three Glees, dedicated to Sir Patrick Blake,*" (Birchall); "*Hark how the Bees,*" glee, four voices, (Preston); "*Welcome Mirth,*" glee, three voices, (Goulding); &c. &c. In the ensuing summer, Adcock intends to publish rudiments of singing, with about thirty *solfeggi,* to assist persons who wish to sing at sight.

ADDIMARI, (Luigi) a Florentine nobleman, composed a musical drama, entitled "*Roberto.*" He died in 1708.

ADDISON (John) is the son of an ingenious mechanic, whose abilities were honoured with three several commands from his late majesty, to exhibit the machines he was then inventing.

Addison first discovered a propensity to music when at school; where, beginning with the flageolet, and proceeding to the flute, bassoon, and violin, he soon made a conspicuous figure in his village choir. About this time a Miss Willems, (niece to the celebrated Reinhold) being left almost destitute by the loss of her parents, and knowing the intimacy that had existed between the families, claimed the protection of Mr. and Mrs. Addison. She possessed a fine voice, and considerable taste, which soon captivated J. Addison, and first made him conceive the idea of pursuing music as a profession, particularly as it would afford him the opportunity of cultivating her talent; they were married, and she soon after sang at Vauxhall, with great success.

After this she was engaged to perform at the private theatre in Dublin, then conducted by the Earl of Westmeath and Frederick Edward Jones, Esq.

The interval, between the closing of Vauxhall and the opening of the Dublin theatre, was filled up by an engagement with Mr. Francis Aickin, at Liverpool: here it was that Addison first stepped into the profession. Soon after his arrival, the person who played double bass, being taken ill, Hime, the leader, asked Addison if he could play that instrument; his answer was *no;* but as he could play on the violoncello, he thought a little study and practice would soon enable him to assist in the orchestra. He accordingly made the attempt, and soon improved so much on the double bass, as, ever since, to rank high as a performer on it.

Addison next went to Dublin. He had made no engagement for himself at the private theatre, but almost immediately on his arrival, being found active and intelligent, as well as skilful in his profession, he was appointed director and superintendent of the orchestra, which was then composed of amateurs, among whom were the Earl of Westmeath, colonel Lambert Walpole, counsellor Curran, &c. &c. &c. Here he had an opportunity of studying counterpoint; and was soon employed to compose the orchestra accompaniments to the musical pieces which were performed there.

The ensuing summer, he and his wife returned to Liverpool, where they were engaged at both the theatre and the concerts. Being now anxious to try his ability as a composer of an original melody, he caused Mrs. Addison to sing one of his songs at a rehearsal, giving it out as a manuscript by Shield: it pleased so much, that he was requested to let it be performed at the next concert: he consented; but his vanity would not permit him longer to conceal the real composer, which he was flattered by finding did not lessen the success of the ballad.

From Liverpool, Mr. and Mrs. Addison returned to Dublin, on an engagement for two seasons, at a very liberal salary. His attention was now chiefly devoted to Mrs. Addison's improvement, in which he succeeded so well, that she maintained a high rank as a vocal performer, notwithstanding such powerful opponents at the other theatre as

Miss Poole, now Mrs. Dickons, and Mrs. Second.

The following summer, his father's affairs called Addison to London, whither he brought his wife, and introduced her to Mr. Harris, of Covent-garden, who heard her, was pleased, and instantly engaged her for as long as she could remain before her Dublin engagement. She made her *début* in Rosetta, and performed several principal characters with such success, that she was offered an engagement for three years; this, however, was not accepted, as Mr. Jones had hopes of obtaining a public patent, and had proposed very seducing terms in the event of his success.

They next returned to Dublin; where, besides his theatrical engagement, Addison now became in great request as a singing-master, and taught in several noblemen's families. Among his pupils, he had the honour of reckoning lady Charlotte Packenham, now the duchess of Wellington.

Thinking that still more might be done for Mrs. Addison's improvement, he passed part of the next summer and autumn in Bath, and placed her under the celebrated Rauzzini, who was very much pleased with her, and spoke in such handsome terms of her tuition, that Addison declared himself her master, and that he had a double motive for bringing her to him, as he expected to receive much benefit himself, by witnessing his manner of instructing; this was pleasantly received, and an attendance on him for some months gratified all parties.

From Bath they returned to Dublin, where they remained three years at the public theatre, under the management of Mr. Jones, who had become the patentee: the summers were passed in excursions to different parts of the country, in the manner of our London theatrical meteors.

About this time Bellamy, with whom Addison was on the closest terms of friendship, became a joint proprietor of the Manchester theatre with Mr. Ward; and with him Addison made an engagement for himself and wife, as also for the concerts at the same place, and those at Liverpool. After some months' residence at Manchester, domestic events induced Mr. Addison to give up the musical profession; and he sought a person who was conversant with the cotton trade, collected the property he had, and commenced manufacturer. In this he might have succeeded in other times; but no sooner had he turned the chief of his capital into goods, than the war recommenced, and his stock was deteriorated full twenty per cent. in value. He now consulted his friends, who gave him hopes that affairs would mend; but these were delusive, for they gradually declined; till despairing of a change for the better, he called his creditors together, and found no difficulty in persuading them to take charge of the goods, convert them into cash, pay themselves, and remit the balance, if any, to him in London.

Previously to quitting Manchester, he remained, however, a short time, and composed the music of a pantomime: soon after he went to Chester with Bellamy, and composed an opera, written by a lady of that place.

On his arrival in London, he called on his friend Kelly, who had for some time opened his musical saloon. The want of a scientific person, as well as a man of business, to conduct it, had long been felt, and proposals at a present salary, with a prospect of eventually becoming a partner, were made to Addison, and accepted. He was also engaged for the ensuing season, to play the double bass at the Italian opera, at the Ancient, and at the Vocal concerts, which situations he held for several years.

In the following year, Kelly was employed to compose the music of the Sleeping Beauty, written by Mr. Skeffington, for Drury-lane. Before beginning the music, however, Mrs. Crouch was taken so ill that she was obliged to be removed into the country: her illness gaining ground afflicted Kelly so much that he could not fix his mind to composition; still the poetry having been sent, Addison could not resist the desire of trying his ability, and composed several songs for the piece, which he shewed to Mr. Skeffington; at the same time observing, that should Kelly find himself inclined to compose them himself, he

(Addison) would suppress his attempts. Mrs. Crouch continuing to decline, Addison was suffered to proceed; but not without that suspicion which authors and managers naturally feel at employing untried talent. Mr. Skeffington was very anxious to have the words of the *Woodland Maid* adapted to an air of Mozart's; but Addison having pleased himself with his own composition for those words, and finding that he must take much liberty with the production of Mozart, to adapt it to the metre, proposed that Gibbon, who was to sing the song, should hear *both* melodies, without being told whose they were, and make his selection. The choice fell on Addison's, and its success proved that it was not an unfortunate one. This song had another struggle for existence, and was only suffered to be performed on the first night, upon Addison's consenting to exchange it, should it be ineffective. The Sleeping Beauty was performed upwards of thirty nights, with great success.

After this, Addison was engaged to compose a piece for Henry Siddons; but the unfortunate conflagration of Drury-lane theatre destroyed the manuscript, and his hopes for the present: however, Mr. Arnold, shortly after opening the Lyceum as an English Opera House, agreed with H. Siddons for the piece; which he, having just then taken the Edinburgh theatre, put together hastily, and handed to Mr. Arnold, who brought it out, having made first such additions and alterations as he thought best adapted to his company. It was the second opera produced on those boards, "Up at Night" being the first. Phillips, the eminent singer, who had made a most successful *début* in the first opera, was not less approved in the second; his song of "*The Young and Charming Bride*," never having been sung without an encore. The whole of the music, indeed, pleased very much; and it has often been regretted that a difference between Mr. Arnold and the author, about some further claim in the event of the opera's exceeding fifteen nights, stopped its career.

Addison has composed other pieces for the same theatre, viz. "*My Uncle*," "*My Aunt*," "*Two Words*, or *Silent not Dumb*," "*Free and Easy*," &c.

For Covent-garden, he has composed the music of "*Robinet the Bandit*," and arranged Boyeldieu's music, as well as composed some pieces, in "*Rose d'Amour*."

When Sir George Smart first had the oratorios at Drury-lane, Addison adapted some selections, from Winter's favourite operas, to the sacred drama of *Elijah*, written by T. W. Moncrieffe, Esq. which was successfully repeated several times during the season.

These, with several single songs, duets, glees, &c. are the chief of his compositions. It should be remembered, that he was *entirely self-taught* in composition, and is a proof of what assiduity, with a persevering mind, may accomplish.

His chief occupation, of late, has been teaching singing. Among those of his pupils, who are known to the public, and were wholly instructed by him, are Messrs. Pyne, Pearman, Leoni Lee, Millar, and Dean, Mesdames Rennett, Beaumont, Witham, Healey, &c.

ADLER (George Christian) was born at Wohlbach, in 1674. He wrote, among many other musical works, "*Programma de liberalium artium in Ecclesia utilitate se rite tractentur*," 1702.

ADLER, (G.) named in Wessel and Stodart's Catalogue, for 1822, as composer of a quintuor for violins, &c.

ADLUNG, (James) member of the academy of Erfurt, was born in 1699, and wrote, among other works, one entitled "*Musical Science*," a book of great utility to organists. He died at Erfurt, in 1792.

ADOLFATI, a pupil of the celebrated Galuppi, is known as the author of several operas. In 1750, he made an attempt to unite in the same strain two sorts of time, the one composed of two notes, the other of three. The piece was effective and applauded. Adolfati imitated in this Benedetto Marcello.

ADRASTUS, a Peripatetic philosopher and pupil of Aristotle, left a MS. in three books, on harmony: this work remained unknown till the year 1788, when it was

announced to have been found in good preservation, and well written, among the MSS. in the library of the king of Sicily.

ADRIANO. See WILLAERT.

ADRIANO, an Italian singer, was engaged at the opera, in London, in 1817.

ADRIANUS (EMANUEL) published at Antwerp, in 1592, a work called "*Pratum Musicum.*"

ADRIANUS (FRANCISCUS) published some psalms, for four voices, at Venice, in 1567.

ADRIEN. There are three brothers of this name: the eldest published several collections of airs at Paris, during the time of the French revolution.

ÆLIANUS (CLAUDIUS) lived about the year 225, and in his work, "*Variæ Historiæ,*" wrote much on the subject of music.

AEMINGA, doctor and professor of law at Griesswald, printed, in 1740, a work on festive vocal music. He died in 1768.

AFFILARD, a didactic writer on music in Paris, at the beginning of the last century. He published "*Easy Rules for singing at sight,*" in which the time of the airs is regulated by a pendulum.

AFRANIO, canon of Ferrara in the beginning of the sixteenth century: he is supposed to have invented the bassoon.

AGATHON, a Greek singer, lived about 400 years before Jesus Christ: his style of singing was proverbially excellent.

AGAZZARI, (AUGUSTINO) born of a noble family at Sienna, was chapel-master at Rome: according to Quadro, he was the first who introduced instrumental concertos into the church, about the beginning of the sixteenth century; but by the word concerti, used in the title page of his work, is only meant "*Salmi Concertati,*" or psalms accompanied with violins. Agazzari wrote, in 1538, a work on ecclesiastical music.

AGAZZI published three duos at Amsterdam, in 1784.

AGELAUS obtained the first prize which was given to the players on stringed instruments, at the Pythian games, 559 years before Jesus Christ.

AGHTE, (F. W.) composer of some music for the horn. (Wessel and Stodart's Catalogue, 1822.)

AGNELLI, (LORENZO) a composer of church music.

AGNESE (MARIA TERESA) was born at Milan, about the middle of the last century, and is one of those composers who have contributed much to the lustre of the Lombard school of music. Not content with cultivating the science to the extent usually aimed at by her sex, she aspired to a depth of composition equal to the great masters of our sex; to arrive at which, she entered upon studies proportionably profound and persevering. This talent for application seemed to be a natural inheritance in the family of Agnese, whose sister, Gaetana, attained as much eminence in the mathematics, as she herself did in counterpoint. She first published several cantatas, which were well received, not only as being the productions of a female, but because they bore the true stamp of genius. Her first opera was "*Sofonisba,*" which was well received, and soon followed by two others, "*Ciro,*" and "*Nitocri,*" both of which met with decided success.

AGOSTINI, (LUDOVICO) chapel-master to duke Alphonso the Second, was born at Ferrara. He published "*Messe, Vespri, Motetti, Madrigali, e Sinfonie,*" Ancona 1588. He died in 1590, aged fifty-six.

AGOSTINI, (PAOLO) of Vallerano, pupil of Nanini, succeeded to F. Soriano, as chapel-master of St. Peter's at Rome. Padre Martini has inserted an *Agnus Dei* of this composer, in eight parts, which is a truly curious production, three different canons being carried on at the same time, in a clear and natural manner, both as to melody and harmony. Agostini died at an advanced age, about the year 1660.

AGOSTINI, (PIETRO SIMONE) a knight, was born at Rome, and composed at Venice, in 1688, "*Il ratto delle Sabine,*" an opera, which was not only represented in his own country, but in several other theatres of Italy.

AGOSTINI (ROSA) was first female

singer of the theatre at Florence, in the year 1777, when she particularly distinguished herself with Aprile, in the opera of Crœsus, by Borghi.

AGRELL, (JOHN) chapel-master at Nuremburg, where he died, in 1767. His compositions were numerous, and highly esteemed in his time.

AGRESTA, (AGOSTINO) a composer of eminence, is mentioned in the Treatise on Music of Cerreto, published in 1601.

AGRICOLA, (FREDERICK HENRY) a chapel-master and composer towards the close of the seventeenth century. He died in Germany, in 1691.

AGRICOLA, (GEORGE LEWIS) born at a village near Sondershausen, in 1643, was chapel-master at Gotha, and died in 1676. He published sonatas, preludes, allemandes, &c. for two violins and two viols da gamba; and several other works.

AGRICOLA, (JOHN) of Erfurt, published, in 1601, motets for four, five, six, eight, and more voices, also canticles for the principal festivals.

AGRICOLA, (JOHN FREDERICK) composer to the court at Berlin, was a native of Dobitschen, in Altenburg. He studied music at Leipsic, under Sebastian Bach. He died in 1774. Agricola translated from the Italian, the Elements of the Art of Singing, by Tosi. He also composed much music both for the church and stage. Agricola's compositions of all kinds, exhibit in their character a happy union of genius and facility. He was one of the best organists of Germany.

AGRICOLA, (MARTINUS) a chorister in the cathedral of Magdeburg. He wrote several tracts on music, the principal of which were republished at Wittenburg, after his death, under the title of "*Duo Libri Musices continentes compendium Artis et illustria exempla.*" Agricola died in 1556.

AGRICOLA, (BENEDETTA EMILIA MOLTENI) wife of J. F. Agricola, was a singer at the opera of Berlin, to which place she came in 1742. She had been a pupil of Porpora, Hasse, and Salimbeni. When fifty years of age, she still sang bravura airs in an astonishing manner.

AGRICOLA, (RODOLPH) an excellent painter, orator, poet, and musician. He was one of the builders of the organ at Groningen. He died at an early age at Heidelburg, in 1485. Erasmus places Agricola among the first of mortals.

AGRICOLA, (MARTIN) singer at Magdeburg, published several musical works, between the years 1512 and 1540. He died in 1556.

AGRIPPA, (H. C.) born at Cologne, in 1486, was renowned for his great erudition. In his work, "*De incertitudine Scientiarum,*" he treats on music.

AGTHE, (C. C.) organist to the prince of Anhalt Bamburg, was born in 1759. He composed several songs and operas. He died in 1797.

AGTHE, (A.) composer of some music for the piano and violin. (Wessel and Stodart's Catalogue, 1822.) We believe he is now resident at Dresden.

AGUJARI, (LUCREZIA) a celebrated female singer. She married Colla, an esteemed composer, and sang in London for some years at the Pantheon, where she was at one time engaged at the enormous salary of 100*l.* per night for singing only two songs. Agujari was a truly wonderful performer. She had two octaves of fair natural voice, from A on the fifth line in the bass, to A on the sixth line in the treble, and beyond that, in alt. she had in early youth more than another octave. Sacchini said he had heard her go up to B flat in altissimo. She died at Parma in 1783.

AGUILERA, (SEBASTIAN DE) composer and organist at Saragossa in the early part of the seventeenth century.

AGUS, a composer who resided for some years at Paris, and died there about 1798. He was scientific, but had little taste or genius. He published several instrumental works, also solfeggi, which were not much approved.

AHL, (C. Jun.) named in Wessel and Stodart's Catalogue for 1822, as composer of music for wind instruments.

AHLE, (JOHN GEORGE) organist at Mul-

hausen, died in 1707. He left sundry works on the origin of music and on composition.

AHLE, (John Rodolph) father of the preceding, was burgomaster and organist at Mulhausen. He published at Erfurt, in 1648, a method of singing, under the title of "*Compendium pro Tenellis*," &c. with esteemed historical and critical notes. He died in 1673.

AHLSTROM, (Ol.) organist at Stockholm, composed several operas, also sonatas. He was living in 1792.

AHNESORGEN (C. G.) published in 1776, at Hamburgh, six sonatas for the harpsichord.

AIBLINGER, conductor at the Italian opera at Munich in 1823.

AICH, (G.) regular canon of the order of Premonstrants, published some church music at Augsburgh, in 1663.

AICHINGER, (G.) an organist, published between 1547 and 1590 a great number of works for the organ.

AIGNAN, author of a French translation of Homer's Iliad, has composed several operas. He was living in 1810.

AIGNER, (Engelberto) a German composer at Vienna, of high reputation for his knowledge in counterpoint. He has lately published "*Missa quatuor vocum, tota in Canone.*"

AIGUINO (Bresciano) published several musical works at Venice, between the years 1562 and 1581.

AIMON, (P. L. F.) born at Lisle in 1779, led the band of the theatre at Marseilles when in his seventeenth year. He afterwards composed many quatuors and quintets. He was living at Paris in 1810.

AINSWORTH, a professor of music at Leeds, in Yorkshire, is an eminent performer on the serpent.

AIOLLAE, (Francesco) a composer, born at Florence, was living in France about the year 1530.

AKEROYD, (S.) an English composer towards the end of the seventeenth century. He published numerous songs in the year 1685.

ALA (G. B.) was born in 1580, and died



in 1612. He published numerous songs in the year 1685.

ALANUS *ab* INSULIS, a renowned philosopher and theologian, was called, on account of his great learning, the Universal Doctor. He died in 1203. In his work called "*Anti Claudianus*," he treats on music.

ALARDUS, (L.) a protestant theologian in Holstein, died in 1672. He wrote, among other works, one "*De veterum Musicâ.*"

ALARIUS set to music some songs in a collection published at the Hague, in 1735.

ALAYRAC, (D') See Dalayrac.

ALBANEZE or D'ALBANESE, a singer and pupil of one of the conservatories at Naples, came to Paris in 1747, when eighteen years old, and was immediately engaged at the king's chapel. He was first singer at the spiritual concerts from 1752 to 1762. He died in 1800. His compositions consist of airs and some charming duets.

ALBANI, (Matthias) a renowned violin maker in the Tyrol. His instruments are still much sought for. He lived in the middle of the seventeenth century, and marked his violins thus, "*Matthias Albanus fecit in Tyrol Bulsani,*" 1654.

ALBANO. See Sebastini.

ALBARINI published some music at Vienna, about the year 1789.

ALBERGANTE, (H.S.) an Italian priest, died at Como, in 1698. He wrote several musical works.

ALBERGATI, (P. C.) of an illustrious family at Bologna, was an amateur and esteemed composer of music. There are several operas of his which appeared about the beginning of the last century, among others "*Gli Amici,*" and "*Il Principe Selvaggio.*"

ALBERGHI, (Paolo) of Faenza, was a celebrated violin pupil of Tartini.

ALBERGHI, (I.) an Italian composer and singer, was living in 1760.

ALBERICI, (G.) vicar-general at Rome, died there in 1610. He wrote biographical sketches of celebrated Venetian writers, among whom he has noticed many eminent musicians.

ALBERICI, (L.) an Italian poet and

composer, at the end of the seventeenth and beginning of the eighteenth century. He died in 1704.

ALBERICI, (P. G.) an Italian poet and composer at the beginning of the eighteenth century, published a musical dialogue for four voices, at Ovietto, in 1703.

ALBERICI, (V.) See ALBRICI.

ALBERICUS, cardinal and Benedictine monk of the convent of Montcassin, was one of the most learned men of his time. He died at Rome, in 1106. He was the author of a dialogue on music.

ALBERS, (F. B.) a composer at Jena, was living in 1785.

ALBERT, a singer at the opera in London, in 1820. His voice was a baritone.

ALBERT, (MADAME) principal singer at the great opera of Paris. She appeared for a few months at the opera in London, in 1821, but was not very successful. Madame Albert is a fine actress, but a moderate singer.

ALBERT, (HENRY) a good composer and poet, was born at Lodestein, in 1604, and was afterwards organist at Konigsburg, where he died in 1668. He was the author of much church music, still sung in Prussia.

ALBERTI, a celebrated professor of the violin, engaged by Francis I. of France, in 1530.

ALBERTI, a composer and guitarist at Paris, was living in 1796.

ALBERTI, (DOMINICO) a Venetian amateur, pupil of Biffi and of Lotti. He astonished Farinelli in Spain, by his talent in singing. In 1737, he set to music the *Endymion* of Metastasio, and a short time after, the *Galatca* of the same author. He died at Rome very young. He was also the composer of thirty-six sonatas in a new style. Dr. Burney highly valued the vocal compositions of Alberti, which are little known in England, and were indeed scarce, everywhere, even at the time the doctor was on the continent.

ALBERTI, (GUISEPPE MATTEO) a composer and violinist at Bologna, at the beginning of the last century. He published twelve symphonies, which being light and easy, were formerly much played in England. He also published, in 1713, ten concertos, in six parts, for violins.

ALBERTI, (J.) composer and court musician at Ferrara, lived at the beginning of the last century.

ALBERTI, (J.F.) organist of the court of Saxony, composed some *chefs-d'œuvres* for the church. He died in 1710.

ALBERTI, (P.) a composer, lived at the beginning of the last century.

ALBERTINI, (F.) doctor of the canon law, was born at Florence, and wrote a treatise on music, about the year 1510.

ALBERTINI, (G.) chapel-master to the king of Poland in 1784: he composed some operas, and was living in the year 1790.

ALBERTINI, (J.) an instrumental composer, flourished towards the end of the seventeenth century. He composed twelve sonatas, and dedicated them to Leopold I.

ALBERTUS, (MAGNUS) a learned bishop of Ratisbon, died in 1280. He was the writer of many theological works, also of two treatises on music.

ALBERTUS, (VENETUS) a Dominican, wrote a treatise on music in the middle of the sixteenth century.

ALBICASTRO, (H.) a Swiss, whose real name was Weissenburg; he served in Spain in the army, and subsequently published many musical works at Amsterdam, with the initials B. B. W. He flourished at the beginning of the last century.

ALBINI, (V.) an instrumental composer, published some sonatas towards the end of the last century.

ALBINONI, (THOMAS) of Venice, was the composer of thirty-three operas for that city, between the years 1694 and 1730; he was likewise an excellent performer on the violin, and published in the beginning of the last century, besides several vocal productions, nine different works for instruments, chiefly light and easy concertos and sonatas for violins. One of these works is a collection of airs, entitled "*Balletti a tre, due Violini e Violoncello col Basso*," which became so familiar in England, that most of the common fiddlers of the time were able to play them.

ALBIOSO, (M.) a good musician and poet, native of Sicily. He died in 1686, and left a collection of Sicilian canzonets, which were published at Palermo.

ALBIZZI TAGLIAMOCHI, (B.) a renowned female singer at Florence, lived in the middle of the seventeenth century.

ALBONESIO, (A. T.) born at Pavia in 1469, he was a renowned Orientalist: in one of his works, he describes the bassoon of Afranius, and gives a representation of it.

ALBRECHT, (J. L.) director of the music in the principal church of Muhlhausen, died about the year 1773. He published many didactic works on music.

ALBRECHT, (J. M.) organist at Frankfort, was born in 1701. He composed several concertos for the harpsichord.

ALBRECHTSBERGER (J. G.) was born at Kloster Neubur, in the year 1736, and at the age of only seven years was engaged as a singing-boy in his native town, from whence he removed to the abbey of Moels, where he conducted a school. In the mean time he learnt the organ and composition of Monn, the court organist, and was soon himself appointed organist at Raal. In 1772, he obtained the situation of court organist, and member of the academy at Vienna, and subsequently was made chapel-master at the cathedral of St. Stephen's, at Vienna. He died in 1803. Albrechtsberger was one of the most learned of modern contrapuntists. He formed a great number of eminent scholars, among whom Beethoven is particularly distinguished. Haydn had the greatest esteem for Albrechtsberger, and is said sometimes to have consulted him professionally. Of his works, his "*Elementary Treatise on Composition*," published in 1790, at Leipsic, is the one by which he is most generally known; it is an excellent book, and is for modern composition what the *Gradus* of Fux is for ancient music. The principal part of this work has been translated into French, and may be purchased in London, in 2 vols. 8vo.

ALBRICI, (V.) a Roman composer and organist, whom the queen Christina of Sweden brought with her out of Italy. He



died about the year 1680. Most of his compositions are for the church.

ALBUJIO, composer and singer, was living, about the year 1760, at Bergamo. Some opera airs of his are occasionally met with.

ALCÆUS, a lyric poet of Mitylene, native of the isle of Lesbos, and celebrated by the invention of Alcaic verse. He lived 608 years before Jesus Christ. Athenæus calls him *Musices scientissimus*.

ALCOCK, (John) doctor of music, was a native of London, born in 1715. When only seven years of age, he was entered as chorister of St. Paul's, and at fourteen became an articled pupil of Mr. Stanley, who, although at that time himself only sixteen, was organist of two London churches. Dr. Alcock died at Litchfield, in 1806, aged ninety-one. His works consist of six suites of lessons for the harpsichord and twelve songs, published at Plymouth; six concertos, and some psalms, hymns, and canons, published at Reading; twenty-six anthems, and a collection of glees, called the "*Harmonia Festi*," also many double and single chants, published at Litchfield. At each of the above places he was organist. A glee by Dr. Alcock, entitled "*Hail ever pleasing solitude*," gained a prize medal at the catch club, and is considered to be a beautiful, as well as scientific performance.

ALDAY, (P.) a composer and excellent violin pupil of Viotti, was born at Perpignan. He left France in the revolution, and came to London, where he published much music for the violin. He subsequently gave lessons at Edinburgh; and is, we believe, at present settled in Dublin. (Clementi's Cat.)

ALDERINUS, (Cosma) a Swiss composer, published at Berne, in 1553, fifty-seven hymns.

ALDOVANDRINI. This Italian musician composed seven operas for Bologna and Venice, between the years 1696 and 1711. Some of them were comic, especially one, entitled "*Amor Torna in* 58, *al* 50," which was written in the dialect of the Bolognese peasantry.

ALDRICH, (Rev. Dr. Henry) appointed dean of Christ Church, Oxford, in 1689, was a singular instance of an unprofessional musician. At the same time that he was greatly distinguishing himself as a polemical writer, a polite scholar, a theologian, a profound critic, an architect, and a man of sound judgment and exquisite taste in arts, science, and literature in general, he became so profound and skilled in the theory and practice of harmony, that his compositions, particularly for the church, equal in number and excellence those of the greatest masters of his time. Though not more than five or six of his choral productions continue to be performed, except at Oxford, yet he composed nearly forty services and anthems, which are preserved in the third volume of Dr. Tudway's collection, in the British Museum. Besides these, Dr. Aldrich enriched our cathedrals with many admirable compositions, by adapting English words, from the psalms or liturgy, to anthems and motets of Tallis, Bird, Palestrina, Carissimi, Graziani, and Bassani, which were originally set to Latin words, for the Roman Catholic service. Among his compositions of a lighter kind, he amused himself with setting rounds and catches, of which eight or ten are inserted in the two books of the Catch Club, or Merry Companion. The smoking catch, "*Good! good! indeed,*" and the round, "*Hark the bonny Christ-church Bells,*" have been always admired; the first for humour and contrivance, and the second for its pleasing melody and general effect. The admirable choral discipline Dr. Aldrich preserved in his college, at Oxford, for upwards of twenty years, is still remembered. Indeed, without neglecting more important concerns, he seems to have interested himself in the cultivation and prosperity of the musical art, with as much zeal and diligence, as if his studies and pursuits had been circumscribed to that alone. He bequeathed to his college, at his decease in 1710, an admirable collection of music. Dr. Burney says, that having in 1778 and 1779 made a catalogue of these musical works, he can venture to





say that, for masses, motets, madrigals, and anthems of the sixteenth and seventeenth centuries, the collection is the most complete of any that he had an opportunity of consulting.

ALDRIGHETTI, (Antonio Lodovico) an Italian nobleman, born at Padua, was professor of law there, and wrote a work on music and poetry. He died in 1660.

ALDROVANDINI. See Aldovandrini.

ALEMBERT, (Jean le Bond d') between the years 1690 and 1711, composed for Bologna and Venice several operas. He also published some sacred music.

ALEOTTI, (Rafaele Argenta) an Augustine monk at Ferrara, published some motets and madrigals in the seventeenth century.

ALEOTTI, (Vittoria) a female composer of madrigals in the latter part of the sixteenth century.

ALESSANDRI, (Felice) born at Rome in 1742. He came to England in the year 1768, and composed two comic operas for our stage, "*Le Moglie Fedele,*" and "*Il re alla Caccia,*" which are not devoid of merit. He was the husband of signora Guadagni, an excellent Italian singer. On his return to the continent he composed many other operas up to the year 1792.

ALESSANDRO, (Romano) a singer admitted into the pope's chapel in 1560, was likewise so exquisite a performer on the viol, that he obtained the cognomen of Alessandro *della Viola.* He composed motets accompanied by many instruments, which seem to have been the first of the kind. Adami says, that Alessandro Romano also invented canzonets for four and five voices.

ALEXANDER, (J.) violoncellist and composer at Duisburg, has published, chiefly at Amsterdam, several works for that instrument, since the year 1800.

ALEXANDER *ab* ALEXANDRO, a Neapolitan lawyer, died at Rome, in 1523. He wrote some works on ancient music.

ALEXANDER, (Symphoniarcha) a composer in the early part of the seventeenth

century, published three books of motets, at Frankfort, in 1606.

ALEXANDRE (C. G.) author of six duets. Paris, 1775.

ALGAROTTI, (Count Francesco) was born at Venice, in 1712. He was much esteemed by Frederick II. king of Prussia. He died at Pisa, in 1764. He wrote an essay on the opera, which was translated into English, and published in 1767.

ALGISI or ALGHISI, (D. P. F.) a renowned Italian composer, born at Brescia, about the year 1666. He afterwards lived at Venice, and composed two operas there, which were much esteemed, especially, "*Il Trionfo de la Continenza.*"

ALLATIUS or ALLACCI (Leo) wrote a treatise on the melodies of the Greeks. He died at Rome in 1669. He was a professor of Greek, and principal inspector of the library of the Vatican. He had a great facility in copying Greek manuscripts, and, it is said, was so much grieved as to have wept on wearing out the only pen which he had used in copying during the space of forty years. Allatius was also the author of a useful catalogue of dramatic pieces up to the year 1667, entitled the "*Drammaturgia.*"

ALLEGRANTI, (Maddalena) an eminent Italian singer: she made her first appearance at Venice, in 1771, and after singing at several other Italian theatres, went in 1774 into Germany, where she continued to perform at Manheim and Ratisbon, till the year 1789, when she returned to Venice, and after performing there at the theatre of San Samuele, during the carnival, came to England in 1781. Her voice was very sweet and flexible, though not very powerful. In 1783, she returned to Germany, when she was engaged at Dresden, by the elector of Saxony, at a very large salary. We find her again performing at the oratorios in London, in the year 1799.

ALLEGRI, (Giovanni Battista) organist in the Venetian States, published some motets at Venice in the year 1700.

ALLEGRI, (Gregorio) born at Rome, of the family of Corregio, was received in 1629 in the pope's chapel as a singer and composer. He was a pupil of Nanini. His celebrated *Miserere* is still sung in the papal chapel during Passion-week, and is forbidden to be copied on pain of excommunication. It is well known that Mozart, having heard it performed twice, retained the score so strongly in his memory, that he wrote it down in almost perfect conformity to the original manuscript. The *Miserere* of Allegri was printed in London in 1771, under the superintendence of Dr. Burney; and in 1810, Mr. Choron inserted it in his collection of classical music. Allegri died in 1652, and was buried in the chapel of Santo Filippo Neri, in the Chiesa Nova at Rome. This is now the common place of interment for the singers of the pontifical chapel. The following is the striking epitaph inscribed on the walls of the chapel:

Cantores pontificii
Ne quos vivos
Concors melodia junxit,
Mortuos corporis discors resolutio dissolveret,
Hic una condi voluêre.

---

The pontifical singers
Anxious that those
Whom harmony united in life
Should not be separated in death
Wished this as their burial-place.

ALLEN, an excellent violinist, resident at York.

ALLISON, (Richard) professor of music in London, in the reign of queen Elizabeth, was one of the ten composers who adapted the Psalms to music; they were first published by Thomas Este, in 1594: some of the tunes are still in use.

ALOUETTE, (N.) conductor of the music in the church of Notre Dame at Paris, is known as a composer by his motets, and a very fine *Miserere.* Lully was his master.

ALLWOODE, an English composer for the organ in the seventeenth century.

ALMEIDA, (Antonio de) was chapel-master of the cathedral at Oporto in the middle of the seventeenth century, and composed several comic musical works.

ALMEIDA (Mando de) a Portuguese composer of church music, died in 1660.

ALMEIDA or ALMEYDA, an instrumental composer, published several operas of quatuors about the year 1800. Some of his waltzes and other piano-forte music are published by Clementi.

ALMELOVEEN, (THEODORE JANSSON AB) professor of medicine at Harderwyck, was born in 1657. He wrote a work on musical inventions, in 1712.

ALMENRAEDER, composer of some music for the bassoon. (Boosey's Cat. 1822.)

ALMERIGHI DE RIMENO, (J.) chamber-musician to the landgrave of Hesse Darmstadt, published six sonatas in 1761, at Nuremburg.

ALMEYDA, (C. F.) a violinist and composer at Madrid. Pleyel of Paris published six quartets of this composer in 1798.

ALOVISIO (G. B.) published in 1628 and 1637 some church music at Bologna.

ALOYSIUS (JOHN BATTISTA) resided at Bologna towards the end of the sixteenth and beginning of the seventeenth century. He composed much church music, part of which was published at Venice.

ALOYSIUS, (JOHN PETR.) See PALESTRINA.

ALPY, (D') a composer of three songs. (Birchall's Cat. 1818.)

ALSTED or ALSTEDIUS, (JOHN HENRY) a German divine, wrote, among many other works, the following, which was translated into English, "*Templum Musicum*, being a compendium of the rudiments both of the mathematical and practical parts of music, on which subject not any book is extant in the English tongue. Faithfully translated out of the Latin, by John Birchensha. London, 1664." This book consists of little more than nearly unintelligible and dry definitions. Alstedius died in 1638.

ALT, secretary to the town of Glogau, a composer and violinist, published some quartets at Berlin about the year 1790.

ALT, (PHILIPPE SAMUEL) composer and organist at Weimar, was born in 1689.

ALTENBURG, (MICHAEL) a Lutheran clergyman at Erfurt, where he died in 1640. He published some sacred music.

ALTMANN published at Breslau, in 1718, a work entitled, "*Compendium Musicum.*"

ALTNIKOL, an organist in Saxony, pupil and relation of Sebastian Bach, composed in the middle of the last century much church music.

ALUERI, an Italian composer at the commencement of the eighteenth century.

ALVIMARE, (P. A.) a celebrated French amateur harpist and composer for this instrument, at the commencement of the present century. He has composed many very pleasing *Romances.*

ALIPIUS, born at Alexandria, in Egypt, lived about the year 360. His manuscript *de Musicis* is preserved in the library at Bologna. Without this manuscript we should never have known in what manner the ancients wrote their music. Their musical characters appear to have been 1620 in number, as may be seen by the Tables of Alipius.

AMADE, (COUNT THADE D') composer of a sonata and other music for two piano-fortes. (Wessel and Stodart's Catalogue, 1822.)

AMEDEI, an Italian composer in the beginning of the eighteenth century, composed jointly with Orlandi, the opera of "*Arsace.*"

AMADIO (CAR.) published some Italian dramas about the year 1669.

AMADIO, (PIPPO) a violoncellist, lived at the commencement of the last century.

AMADORI, (JOSEPH) pupil of Bernacchi, was a principal composer of the Roman school at the time that Porpora, Leo, and Vinci were at the head of the Neapolitan school. He published at Rome, in 1702, an oratorio called "*The Martyrdom of St. Adrian.*"

AMADRI, (MICHAEL ANGELO) a composer of motets in the sixteenth century.

AMADUCCI, (DONATO) a composer in the seventeenth century.

AMALARIUS, (SYMPHOSIUS) a priest at Metz, and composer of church music about the year 380.

AMANTINI, knight, and first soprano singer to the queen of France in 1783.

AMANTIUS lived at the beginning of the seventeenth century; he wrote a treatise on music.

AMATI, an Italian composer: he was engaged in 1790 at the opera at Petersburg.

AMATI. There were four persons of this name, natives of Cremona, and celebrated makers of violins; that is to say, Andrew, Jerome and Antony his sons, and Nicholas, the son of the latter. Andrew flourished about the year 1600. Besides these there were two persons of the name of Stradivarius of Cremona, admirable artisans; the latter was living at the beginning of this century: his signature was "*Antonius Stradivarius, Cremonensis faciebat, Anno.*" Andrew Guarnier, also of Cremona, signed thus, "*Andreas Guarnerius, fecit Cremonæ sub titulo Sanctæ Teresæ,* 1680." The violins of Cremona are exceeded only by those of Stainer, a German, whose instruments are remarkable for a full and piercing tone: his signature is as follows, "*Jacobus Stainer, in absam prope Ænipontum,* 1647." Ænipons is the Latin name of Inspruck in Germany, the chief city of the Tyrol. Matthew Albani, also a Tyrolese, signed thus, "*Matthias Albanus fecit in Tyrol Bulsani,* 1654."

AMATUS, (Vincentius) born in Sicily in 1629, was chapel-master at Palermo. He published some church music for three, four, and five voices. He died in 1670.

AMBREVILLE, (Rose) wife of Peroni the violoncellist. She was born in Italy, and in 1773 was first singer at Prague, in the grand opera "*Constanza e Fortezza,*" by Fux, which was performed in the public market-place of the above town, by 100 excellent singers, accompanied by 200 instruments.

AMBROGETTI, an Italian bass *buffo* singer at the opera in London. He first appeared in 1817, and quitted England before the season of 1822. He had much fire, whim, and richness in his style, but was sometimes too extravagant and absurd.

AMBROGI, a bass singer at the Italian opera at Berlin, in 1823. He has been also received with great applause at Vienna.

AMBRONN, (Peter Christian) chamber-musician to the duke of Saxe-Meiningen, was born in 1742. He is said to have been an eminent contrapuntist.

AMBROSCH, a celebrated singer at the





German theatres, and a composer of vocal music, up to the year 1800.

AMBROSINE, a first female singer about the year 1722, at the conservatory of *La Pietà* at Venice.

AMBROSE (St.) introduced what is called the Cantus Ambrosianus, into his church at Milan, about the end of the fourth century. He is said by St. Augustine to have brought this manner of singing from Greece. Those who have written on the subject agree, that St. Ambrose only used the four authentic modes, and that the four plagal were afterwards added by St. Gregory.

AMBROSE, an English composer of ballads. (Clementi's Catalogue.) He is a professor of music, resident at Chelmsford.

AME, a violinist and composer. He led the band at the Italian opera at Paris in 1760.

AMENDA, a violinist and composer for that instrument, is the son of a clergyman in Courland. He was at Riga in 1799.

AMENDOLA, an Italian composer of operas towards the end of the last century.

AMERBACH, (E. N.) organist at Leipsic in 1571: he composed several works for that instrument.

AMERIGHI, (Signora) of Bologna, a singer of extraordinary merit at Naples, at the commencement of the last century.

AMICIS, (Anna de) an Italian female singer; she performed in the comic operas in London in 1763, and was afterwards selected by J. C. Bach, to take the principal parts in serious operas. Her figure and gestures were in the highest degree elegant and graceful; her countenance, though not perfectly beautiful, was extremely high-bred and interesting, and her voice and manner of singing exquisitely polished and sweet. She had not a motion that did not charm the eye, nor a tone but what delighted the ear. De Amicis afterwards held the first rank among female singers in the serious operas of Naples and other capital cities of Italy.

AMICO, (Raymundus) a Dominican monk, born in Sicily, published some motets at Messina, in the year 1621.

AMICONI, (Antonio) a Neapolitan composer for the theatre at the end of the last century.

AMIOT, a Jesuit and missionary to China, translated the works of *Ly-koang-ty*, which the Chinese consider their best publication on music. He sent this translation in 1754 to the secretary of the academy of inscriptions, who deposited it in the royal library at Paris, where it is still to be found among the manuscripts. Amiot also sent to Paris an original treatise on the music and musical instruments of the Chinese.

AMLING, (Matthæus) music-master at Nuremburg, was born in 1603. Some of his compositions are to be met with.

AMMERBACH, (Eusebius) organist and organ-builder at Augsburg, lived in the latter part of the sixteenth century.

AMMERBACHER, (J. G.) singer at Nordlingen, published in 1717 a short method for singing.

AMMON, (Anton Blasius) a native of the Tyrol, died in the year 1590. Many of his sacred musical compositions were afterwards collected and published at Munich.

AMMON, (Deitrich Christian) a musician at Hamburgh, composed an opera there in 1791.

AMMON, (J.) director of the music at Heilbronn. He went to Paris about the year 1790, and has published there many instrumental works.

AMMON, (Johann Christoph) a clergyman at Enshein in Franconia, published in 1746, in the journals of Ratisbon, a dissertation, in which he endeavours to produce proof that there is really excellent music in the life to come.

AMNER, (John) bachelor of music, and organist of the cathedral of Ely, lived in the beginning of the seventeenth century. He published "*Sacred Hymns of three, four, five, and six parts, for Voices and Viols,*" London, 1615; likewise some anthems, the words of which are to be found in Clifford's collection.

AMODEI, (Cataldus) composer and chapel-master at Naples, died in 1695. He published some cantatas, &c.

AMŒBÆUS, a celebrated Greek harper, whenever he appeared on the stage, was paid an Attic talent, or 193*l.* 15*s.* a day for his performance.

AMON, (J.) See Ammon, (J.)

AMOREVOLI was an admirable tenor singer; he was engaged by the Earl of Middlesex, at the opera in London, in 1741.

AMPHION, a Theban, softened, by the sound of his lyre, the savage manners of the first inhabitants of Greece, and engaged them to build towns. He invented the Lydian measure. See Plutarch.

AMSELIUS, (Pancratius) born at Bostock in 1693, was an eminent singer.

ANACREON, born at Teos in Ionia, lived 500 years before Jesus Christ. He is said by Athenæus to have invented the instrument called *Barbiton*. He died (as is well known) by being choked with a grapestone.

ANASTATIUS, a modern Greek composer and violinist, in the service of the sultan at Constantinople, about the year 1786.

ANAXENOR, a famous performer on the lute, lived about forty years before Jesus Christ. Mark Antony gave him guards, and the revenues of four towns.

ANCHERSEN, (Ansgarius) a physician at Copenhagen, wrote, about the year 1720, a dissertation on the powers of music over the human body.

ANDERLE, (F. J.) an amateur on the violin, was a brewer at a town in Bohemia. In 1762 he abandoned his family, leaving his house without taking leave of any one, and carrying with him only his violin, a few ducats, and a change of linen. After having traversed Poland, he went into Hungary, where he established himself, and made a large fortune by his extraordinary talents.

ANDERS, (Heinrich) organist of the old church at Amsterdam, was born in Germany in the year 1690. He published in 1720 two books of sonatas.

ANDERSON, (John) a composer of Scotch music, considered by some as unrivalled since the days of Oswald. He died at Inverness in 1808. (Clementi's Cat.)

ANDERSON, (Lucy) daughter of Mr.

John Phillpot, music seller and professor of music, was born at Bath in 1797. The only instruction Mrs. Anderson ever received on the piano-forte was from her cousin, Mr. Windsor of Bath, and that was very irregularly given; but her natural love for the art induced her to persevere with no other assistance than what she derived from hearing the several eminent performers who occasionally appeared at the Bath concerts. At a very early age, Mrs. Anderson (then Miss Phillpot) followed her profession, and played with great success at the Bath concerts. But in consequence of her health suffering from a residence in that town, she was induced to come to London, where the success she met with determined her finally to settle. Mrs. Anderson has played several times in public, particularly at both the City amateur concerts; and she is the first, and indeed the only female (as yet) who has performed on the piano-forte at the Philharmonic concerts. In July 1820, she was married to Mr. Anderson, also a professor of music.

ANDERSON, (GEORGE FREDERICK) husband of the preceding, and professor of the violin and piano-forte, was born at Carlton palace in the year 1795. He was a pupil of Wiechsell. Anderson has for many years played at the Opera, Ancient, and Philharmonic concerts, of which last society he is an associate. He is also musician in ordinary to his majesty.

ANDRAT (A. A.) published three quartets at Paris in 1803.

ANDRE, an excellent performer on the serpent, and one of his majesty's household band.

ANDRE (JOHN) was born at Offenbach, in 1741. He was first intended for trade by his friends, who had a silk manufactory in that town. André was not regularly taught music, though he had a great taste for it; all the instruction he obtained in that art, till the age of twelve, was from one of his little companions, who went to Frankfort to take lessons on the violin, which he repeated to André. In this way he improved much: he soon afterwards taught himself the harpsichord and the rudiments of composition. Till the age of twenty André had only composed a few songs; but being at Frankfort about the year 1760, he heard the French and Italian comic operas there, which determined him to attempt composition for the theatre. His first work of this description was the little opera called "*The Porter*," which was played at Frankfort, and pleased the public by its gaiety and simplicity. He next composed "*Erwin and Elmira*," which also succeeded. In a short time these two pieces were performed at Berlin, and were so successful, that their author was sent for to compose for the theatre of that metropolis; where also he followed up his studies in composition under the direction of the celebrated Marpurg. André continued at Berlin for several years, and composed many operas; he afterwards returned to Offenbach, where he had previously established a considerable music warehouse. He died about the year 1800.

ANDRE, (JOHN ANTONY) third son of the preceding, was born at Offenbach in 1775, and evinced at an early age great talent for composition; one of his works is dated 1788, when he was only thirteen years of age; this consists of six minuetto movements for a full orchestra; from that period he has published yearly much instrumental music till 1807, which is the date of his Op. 80. André succeeded his father in his considerable music warehouse at Offenbach in the year 1799, and in 1802 introduced there, with much success, the art of musical lithography. He has set to music Burger's poem of *Leonora;* and this composition has been so successful on the continent, that the fifth edition of it was published at Offenbach in 1820.

ANDRE (LEWIS) was in 1729 chapel-master and composer to the king of Poland.

ANDRE, (YVES MARIE) a Jesuit, was born at Caen in Normandy in 1675. He wrote a treatise on the beauties of music. It is contained in his work called "*Essai sur le Beau*," Paris, 1741, which has gone through many editions.

ANDRE, of Modena, a monk, published in 1690 a work on vocal music.

ANDRE, (Lucrezia) often called *Cara*, a celebrated Italian singer at the beginning of the last century: she was in the service of the grand duke of Tuscany.

ANDREA, (Honofrio d') a Neapolitan poet, wrote a discourse on music at Naples in 1636.

ANDREA, (Nicolaus) pastor in Swedish Lapland, published some church music at Stockholm, at the beginning of the seventeenth century.

ANDREAS ARROENSIS, a composer of the seventeenth century, published the Psalms, set to music, in 1626.

ANDREAS, (Cretensis) archbishop of Crete, died in 724. He composed much music for the Greek church.

ANDREAS, (Sylvanus) a renowned contrapuntist about the year 1540.

ANDREINI, (Isabella) a celebrated singer, poet, and actress, born at Padua, in 1562. She lived a long time in France, and died in 1604.

ANDREONI, an Italian soprano singer. He was engaged in 1741 for the opera in London.

ANDREOZZI, (Gaetano) born about the middle of the eighteenth century, was a relation and pupil of Jomelli, and master of the royal chapel of Naples. He composed for all the principal theatres of this capital, and also for the greater part of Italy. His principal operas are "*Arbace*," "*Olympiade*," and "*Catone*," Florence, 1787; "*Agesilao*," Venice, 1788. His favourite air, "*Ah? quest' anima non speri*," is still much celebrated in Italy, and the oratorio, "*La Passione di Gesu Cristo*," is justly esteemed. His style was learned, graceful, and dignified. Andreozzi also composed some quartets for the violin, in excellent taste.

ANDREOZZI, (Anna) wife of the preceding, was principal female singer in 1791, at Florence; and in 1801, at Dresden; where shortly after she lost her life by being overturned in her carriage.

ANDREWS, an excellent performer on the tenor, resident at Manchester. He played at the York festival in 1823.





ANDRIGHETTI (A. L.) published in 1620, at Padua, a work on music.

ANDRON, a flute player, born in Sicily, is said to have invented, about the year 130, the art of dancing in correct time to music.

ANDRONICUS, a Neapolitan musician of antiquity. He composed a hymn, which was solemnly chanted by a chorus of young virgins, to appease the wrath of the Gods against the Romans. (Vide Sallust.) In the private as well as public sacrifices of the ancient Romans, music was considered an important adjuvant to their ceremonials. The flute was the instrument in use, as also in Greece, to accompany the voices of their priests. The flutes used in the temples were made of box-wood, those for the theatres and public games, of silver. The trumpet and the *lituus* were also introduced (according to the Grecian custom) during the hecatombs. To show the importance which was attached to the musical characters in ancient Rome, it is related that early in the history of that city, the musicians formed together a college or society, and were accustomed to partake daily of a dinner at the capital, given them by the state. On account of this dinner being suppressed, they all retired to Tibur; and the only terms on which they would agree to return to Rome, was not only the renewal of their usual daily repast, but to be treated with much more magnificence. As a foretaste of which enjoyments, a banquet was prepared for them at Tibur, where they all became inebriated, and in that state were removed to Rome.

ANDROT (A. A.) was born at Paris in 1781; he was admitted, in 1796, a pupil of the conservatory, and in 1802 gained the prize for composition. He then went to Rome, where he was patronised by Gugielmi, and composed some church music, which was performed in Passion-week in 1804. Just as he had finished a "*De profundis*," he died, in the twenty-third year of his age.

ANEAU, (Barthelemy) author of two books, the one containing church music, and the other the fourth eclogue of Virgil set to music, printed at Lyons in 1539 and 1559.

ANERIO (Felice) is said by Walther to

have been a pupil of Maria Nanino, and by Adami to have succeeded *Palestrina* as *Maestro di Capella* of the pontifical chapel. These two circumstances alone, imply no common degree of merit; and, according to Adami, many admirable compositions by this author were preserved in the pope's chapel, and in daily use. He seems to have been regarded as a great master of his profession. His madrigals for six voices were printed at Antwerp, 1599, and canzonets for four voices at Frankfort, in 1610; which, for a time, enjoyed a considerable share of public favour.

ANERIO, (G. F.) a Roman composer and chapel-master at Verona, at the beginning of the seventeenth century, published madrigals and other works at Venice and at Rome.

ANFOSSI, an eminent performer on the double-bass, at present resident in London. He performed at the York musical festival in 1823.

ANFOSSI, (Pasquale) born about the year 1736. He first applied himself to the practice of the violin, in the conservatories of Naples; but feeling that his imagination was too much restrained by this study, he preferred that of composition, under the auspices of Sacchini and Piccini; the latter of whom, perceiving in him marks of vigour, tact, and most of those qualities which fit a musician for his art, conceived an affection for him, and soon communicated to him some part of the fine talent which he himself possessed. Piccini procured him his first engagement, in 1771, for the theatre *Delle Dame* in Rome. The first attempt of Anfossi was unfortunate; but Piccini made a like engagement for the following year, and notwithstanding a second failure, he concluded a third for the next, and exhorted Anfossi, who had prepared to leave Rome in disgust, to apply with greater ardour, instead of being discouraged by the first obstacles he might encounter in his arduous career. His counsel was prophetic, and so favourable to his pupil, that they soon turned to the disadvantage of the master who gave them. Anfossi hesitated not to follow them. He composed his opera of "*Il Sconosciuto perseguito*," which, when performed in 1773, experienced so brilliant and so continued a success, that Piccini beheld his repose compromised, less by the merit of the work, which could in no case have surpassed his own, than by a spirit of envy and intrigue, which made use of it to inflict disgrace more unjust than painful to him, but which obliged the master to give way to the disciple. Anfossi, freed from the presence of his master, and proud of the unexpected favour of the Romans, (he alone was talked of in Rome, his music only was listened to) redoubled that ardour with which Piccini himself had inspired him. He became more laborious, more active than ever he had been; he composed with the greatest care and the most scrupulous attention; and having completed the opera of "*La Finta Giardiniera*," it was performed in 1774, and he beheld, with less joy than surprise, that the public continued its favour. It was followed by "*Il Geloso in cimento*," in 1775, which met with the same good fortune. This composer had, however, not yet essayed his talents in the most difficult style. He had not yet written a serious opera; which, if it demands less vivacity than the comic, requires more real genius, and a knowledge of the noblest, most intense, and most expressive emotions of the human heart. He wrote the opera of "*L'Olympiade;*" it was performed in 1776, and he had the grief to behold the fall (as great as it was unseen) of his work. He now experienced, in his turn, the pain his master had undergone; he felt that disgrace inflicted by a public, who had lavished favours upon him, was the most painful to endure; and like Piccini, being unable to support the blow this event inflicted upon his sensibility, he quitted Rome. Anfossi traversed Italy, and stopped at Venice. The Venetians enjoyed the new works composed for them, and this enabled him to forget his disgrace. He was named director of one of the conservatories of that city. With this honourable title, he repaired to Paris in 1780, where he gave "*Caius Marius*," at the academy of music. The success of this work, although not brilliant, was satisfactory to the author. F

then gave "*Il Sconosciuto perseguito*," adapted to French words; but whether the Italian style was not yet perfectly understood at Paris, or whether the translation of the words was prejudicial to its effect, it certainly did not succeed according to its merit. It was uncertain whether this was the cause of Anfossi's leaving France, but he quitted Paris in 1782, and repaired to London, where he remained till 1785; but he arrived at an unfavourable time, for Sacchini had preceded him, and the affairs of the opera were in so embarrassed a state, that his reputation was diminished rather than increased by his visit to England. He returned to Rome in 1787, where he composed several works, and had the happiness to meet with universal applause. He died in that city about 1795, in the enjoyment of considerable reputation. The compositions of Anfossi do not bear the stamp of genius like his two predecessors, Piccini and Sacchini, on whose style his own was formed. He understood the art of developing and refining musical expression, and many of his finales became models of this department of art. His clearness of style may be compared to the same quality in literature, and his fecundity proves that he wrote with facility. His opera of "*L'Avaro*" is considered as his *chef-d'œuvre;* and amongst his oratorios, "*Betulia Liberata*" is most distinguished.

ANGEBER (W.) published some pianoforte lessons at Augsburg about 1799.

ANGELI (Le Pere) lived at the end of the seventeenth century. He published in 1691 a work on counterpoint.

ANGELINI, (Orazio) a fine performer on the organ, lived in Italy in 1580.

ANGELO, (Count) born at Venice, was author of several musical dramas performed at Venice about the year 1654. Among these are "*Cleopatra*," "*Demetrio*," and "*Aureliano*."

ANGELO DA PACCITONO, a Franciscan, published at Venice, in 1547, a work on music.

ANGELO, (Michael) of Bologna, principal soprano at Munich in 1786.

ANGERSTEIN, (Johann Karl) a priest at Bretkow, published a work on singing, in 1798, at Stendal.

ANGIOLELLI, a celebrated singing master and singer in Portugal, in 1822.

ANGIOLINI, (Gasparo) ballet-master to the emperor of Russia, wrote about the year 1789 several works in Italian, on his art.

ANGIOLINI, (Giovanni Federigo) a good composer, born at Sienna, has lived chiefly in Prussia and Russia, and published much music for the harp and piano-forte.

ANGKISTRO, composer of a sonata in London, about the year 1795.

ANGLEBERMAEUS or ENGLÆBERMAEUS, (Joannes Pyrrhus) a lawyer at Orleans, lived in 1540, and published a work on music and dancing.

ANGLEBERT, (J. K.) chamber-musician of the king of France and organist. He published some works for the organ and harpsichord, about the year 1679.

ANGLERIA, (Camillo) a Franciscan at Cremona, studied counterpoint under Coreggio. He died in 1630. He is the author of rules for composition, published at Milan in 1622.

ANGLOSINI, a composer of songs published by Clementi.

ANGRISANI, (Carlo) an Italian singer and composer, published some collections of *Notturni*, at Vienna, in 1798. He sang at the opera in London for several seasons, from the year 1817. His voice was remarkable for the roundness, gravity, and volume of its tones.

ANIMUCCIA, (Giovanni) born at Florence, was an eminent composer of motets and madrigals in four parts, printed at Venice, before the year 1558. He also published a set of masses at Rome, dedicated to the canons of the Vatican. He was chapel-master of St. Peter's at Rome, and died in 1571. Animuccia is named as one of the companions of San Filippo Neri, who first applied music to the purpose of attracting company to the *Chiesa Nuova*, or New Church at Rome, on Sunday evenings; whence sacred dramas, or mysteries or moralities in music, were afterwards called *Oratorios*.

ANJOS, (Dionisio dos) a good composer

and harpist; he likewise performed on the *viol da gamba*. He died at Lisbon in 1709. He wrote some church music and motets.

ANNA, (D. G. D') an Italian, printed some trios for two violins and a bass, at Naples, in 1793.

ANNA AMELIA, duchess dowager of Saxe-Weimar, was born at Brunswick in 1739. She was taught counterpoint by Wolff, and composed several musical works. She died in 1807.

ANNA AMELIA of Prussia, sister to Frederic the Great, was born in 1723. She was a pupil in composition of Kirnberger, and composed a sacred cantata of extraordinary merit, and several other musical works. She died at Berlin in 1787, and bequeathed her very valuable collection of music to the Gymnasium at Berlin.

ANNELLI, an Italian vocal composer towards the end of the last century. Two of his songs, "*Calma di Calma*," and "*La Rimembranza*," are published at Goulding's.

ANNIBAL, of Padua, a renowned master on the organ at the end of the sixteenth century. He composed motets, madrigals, and other works.

ANNIBALI, (Dominico) an Italian singer at the court of Saxony. He was engaged by Handel for his operas, in 1736.

ANNUNCIACAM, (Fr. Gabriel de) born at Lisbon in 1679, published there a treatise on singing.

ANSALDUS, (Castus Innocentius) a Dominican, published in 1747 a large work on the musical instruments of the Jews.

ANSANI or ANZANI, (Giovanni) an Italian singer and composer, sang in London about the year 1781. Dr. Burney says, his voice was one of the sweetest, yet most powerful tenors he ever heard. He was of an irritable disposition, and his wife, Signora Maccherini, a very indifferent singer, had a still worse temper. It is said that in Italy, when employed in the same theatre, if one happened to be applauded more than the other, they have been known to employ persons to hiss the successful rival.

ANSDELL (W. F.) was born in 1798, in the parish of Pancras, and at the age of fourteen commenced his musical studies under the celebrated M. P. King, since which time he has been improving himself under Augustus Meeves. The works that he has lately published are, "*Le Souvenir*," air with variations, "*Le Bien Venu*," march and rondo, and "*Aure Felici*," as a rondo.

ANSCHUETZ, (J. A.) a German composer, published some allemandes and waltzes at Bonn, in 1798.

ANSEAUME, of Paris, composer for the comic opera, between the years 1750 and 1780.

ANSELMI SECONDINI, a composer at Lodi. He has written some operas since the year 1788.

ANSON, of Manchester, an eminent performer on the trumpet.

ANTAO DE SANTA ELIAS, a Carmelite monk, and chapel-master at Lisbon, died in 1748. He composed a *Te Deum* and other sacred music.

ANTEGENIDES, an ancient Greek, improved both the flute and the dress of the performer. He was the first who appeared in public with delicate *Milesian* slippers and a saffron-coloured robe.

ANTEGNATI, (Costanzo) organist at Brescia, published some works for that instrument, also masses and motets. He died in 1619.

ANTENORI, (D.) a celebrated violin player at Milan, in 1760.

ANTI, a composer of trios for two violins and violoncello. (Birchall's Cat. 1818.)

ANTIGENIDAS, of Thebes, one of the most renowned musicians of antiquity; he was appointed flute master to Alcibiades. Aulus Gellius relates, that Alcibiades, setting up for a fine gentleman, and taking the utmost care of his person, was soon disgusted with his instrument, as Minerva had been before; for happening to see himself in a mirror while he was playing, he was so shocked at the distortion of his countenance, that he broke his flute in a transport of rage, and threw it away, which brought this instrument into great disgrace among the young men of rank at Athens. This disgust did not however extend to the sound of the flute itself; for

find by Plutarch, that great performers upon it continued long after to be much followed and admired. Antigenidas, notwithstanding the height of his reputation, regarded public favour as a precarious possession, and was never elated by the acclamations of the multitude; and so fully was he persuaded of the coarse taste of the common people, that one day, hearing at a distance a violent burst of applause bestowed upon a flute player, he said, "There must be something very bad in that man's performance, or those people would not be so lavish of their approbation."

ANTINORI, (Lodovico) an Italian singer, was engaged by Handel for his operas in London, in 1726.

ANTIQUIS, (Giovanni de) chapel-master at a town in Naples, published some madrigals at Venice in 1584.

ANTISTHENES, a disciple of Socrates, wrote several works on music, 324 years before Jesus Christ.

ANTOIN (Ferdinand d') published some dramatic music in 1792 and 1794.

ANTOINE, (D') captain in the service of the elector of Cologne, was a scholar of Marpurg and Kirnberger. He set to music several operas, and published some symphonies and quartets since the year 1780.

ANTON, (Conrad Gottlob) a learned Orientalist at Wittenburg, published some works on sacred music, and on the ancient metres, since the year 1770.

ANTONELLI TORRES, a Portugese composer of operas since the year 1783.

ANTONELLIO or ANTINELLIO, (Abundio) a Neapolitan composer of motets, &c. about the year 1614.

ANTONEI, (Pietro degli) a chapel-master at Bologna, published several works at the end of the seventeenth century.

ANTONIO, a composer of violin sonatas and motets, about 1729.

ANTONIO, a tenor singer at Rome in 1790.

ANTONIO, (dagl' Organi) a celebrated organist at Rome about the year 1460. It is said that foreigners came to Rome from various nations purposely to hear him play.

ANTONIOTTO or ANTONIOTTI, (Giorgio) an Italian musician, resided many years in London. He published, in 1760, a work entitled "*L'Arte Armonica*," or a treatise on the composition of music, originally written in Italian, and translated, under the eye of the author, into English. This, in the opinion of some very good judges, is a work of merit, though it is now seldom referred to. Great expectations were excited on its first publication; so much so, that all the principal musicians of the time subscribed to it.

ANTONIUS, a renowned composer in Sicily, wrote, about the year 1680, a work called "*Cithara Septem Chordarum*."

ANTONIUS, (J. G.) a singer at Bremen, published at Dessau, in 1742, a treatise on music.

ANTONIUS, (Marcus) a Roman composer about the year 1647.

ANZANI. See Ansani.

APEL, (Friedrich August Ferdinand) doctor of law at Leipsic, was born in 1768. He published several works on music, up to the year 1800. He also composed a "*Te Deum*," published at Offenbach.

APELL, (David Aaron) counsellor of war at Cassel, was born there in 1754. He composed many musical works for the church, theatre, and chamber, up to the year 1806; among others a mass, which he presented to the pope, and a celebrated *Te Deum*.

APOLLONI (Chevalier Giovanni) was born at Arezzo. He composed the grand operas of "*Argia*," "*Astiage*," and of "*Schiavo Regio*;" also "*Dori*," which we believe to be either a pastoral or comic opera.

APOLLONI, (Salvadore) born at Venice towards the close of the nineteenth century, was, at an early period of life, nothing more than a barber and bad fiddler. He afterwards became celebrated for the composition of "*Barcaroles*," a sort of local music sung by the boatmen of Venice. Emboldened by the success of these songs, which were not wanting in a peculiar description of grace, Apolloni attempted a

higher flight in composition and wrote three operas, entitled "*Fama dell' onore*," "*Le Metamorfosi*," and "*Il Pastor fido*," which procured him much applause from his townsmen, who were probably more indulgent to his talent than satisfied with it.

APRILI, (GIUSEPPE) born about the year 1764, was a soprano singer. He sang at many of the theatres of Italy and Germany, and finally settled at Naples. Dr. Burney heard him there in 1770, and says that he had a weak and unequal voice, but was perfectly in tune and had an excellent shake. He was a good singing master, and a collection of his *solfeggi* are published in London, which are still much used. He was one of the masters of Cimarosa. Signor Aprili, in his *solfeggi*, has attended to the practical part of singing more than the theoretical. He first gives lessons for the intervals, both quick and slow, and the divisions most frequently met with. His first *solfeggi* are in a cantabile style, and well adapted to form the voice. They are intermixed with lessons that are quicker, but they still preserve the same character. They rise by degrees to higher execution, and are throughout elegant and graceful. They are of great compass, and contain much execution, and are of a kind most likely to be beneficial to a singer.

AQUAVIVA, (ANDREAS MATTHÆUS) a Neapolitan duke, died in 1528. He wrote some works on music.

AQUINO. See AIGUINO.

AQUINO, (JOSEPH) an excellent comic musical performer at Milan, in 1683.

AQUINUS, a Dominican of Suabia, wrote, about the year 1494, a treatise on the proportions of numbers and sounds.

ARAJA, (FRANCISCO) born at Naples in 1700, was chapel-master at Petersburg, in the service of the empress Catherine. He composed several operas, and among others "*Cephalo et Procris*," in 1755; this was the first opera in the Russian language: after the representation of it, the empress made him a present of a magnificent sable skin. Araja amassed a handsome fortune, and retired to Bologna in 1759. His style was rapid, brilliant, and ingenious; his subjects were often beautiful, always varied, and never insignificant; his melody was pure and sweet, and in subordination to the voice. He not only did honour to his art by his talents and learning, but rendered it an object of general attention and interest. The names of some of Araja's operas are as follows: "*Berenice*," at Florence; "*Amore per regnante*," at Rome; "*Abiatare*," "*Semiramis*," "*Scipione*," "*Arsace*," and "*Seleuco*," at St. Petersburg.

ARANDA, (DE SESSA D') a monk, composed some madrigals and other music, which he published at Venice, about the year 1571.

ARAUO or ARAUJO, (FRANCISCO DE CORREA D') a Spanish musician, died in 1663. He wrote a work on the organ, and other music.

ARBEAU, (TOYNOT) of Langres, published in that town, in 1588, a work treating of music and dancing.

ARBUTHNOT (DR.) was a warm partisan of Handel. He wrote several anthems, among which the words of one, "*As pants the hart*," are in a collection printed in 1712, without a name, but made by Dr. Croft, who wrote a preface to the book. He wrote also several burlesque poems, and what he calls Manifestoes, on the subject of theatrical affairs, always espousing the cause of Handel.

ARCADELT (JACQUES) was chapel-master in Lorraine. In 1572 he published at Venice five books of madrigals: his melodies are, for the age in which he wrote, natural, soft, and agreeable: he seems to have spent the chief part of his life in Italy.

ARCANZA, (MLLE.) a favourite Portuguese singer in Lisbon, in 1822.

ARCHANGELUS, a church composer of the sixteenth century. He published many of his works at Venice, in 1585.

ARCHENIUS or ARRCHENIUS (L.) printed at Upsal, in 1729, a dissertation on the first inventors of music.

ARCHESTRATUS, an ancient Greek composer at Syracuse, was the pupil

Terpsion, and wrote two books "*De Tibicinibus.*"

ARCHILEI, (La Vittoria) celebrated by the poet Guarini, was the orignal performer of the part of *Euridice*, in *Jacob Peri's* opera. She likewise sang in "*La Desperazione di Fileno*," in which recitando she is said by the composer *Cavaliere* to have drawn tears from every hearer.

ARCHILOCHUS, one of the first poets and musicians of ancient Greece, lived about 720 years before Jesus Christ. He invented several sorts of verse, with their musical accompaniment.

ARCHIMEDES, an ancient Greek philosopher, proposed a theorem to demonstrate the analogy between the proportions of certain solid bodies, and those of the musical consonances. He thought the discovery of such importance to mankind, that he caused a diagram thereof to be engraved on his tomb.

ARCHINTA, (M.) of a noble family at Milan, about the year 1520, composed the words and music of many songs and madrigals.

ARCHYTAS, an ancient Greek composer at Mitylene.

ARCHYTAS, a Pythagorean philosopher of Tarentum, lived about 400 years before Jesus Christ. He is said to have invented some musical instruments. He wrote on the harmony of flutes.

ARCOLEO, (A.) of Candia, author of some music in 1690.

ARDALUS, according to Pausanius, was the inventor of the flute, and of flute accompaniment to the voice.

ARDEMANIO, (Giulio Cesare) of Milan, was organist and chapel-master of that town: he died in 1650. He published motets and other music.

ARDESPIN, (Melchior d') a composer at the beginning of the last century.

ARDINA published, about 1784, six symphonies for a full orchestra.

ARDORE, (Marquis de St. Georges et Prince d') Neapolitan ambassador at Paris, from 1767 to 1780, was a very ingenious amateur. He published several cantatas.





ARENA, (Giuseppe) a Neapolitan dramatic composer, about the year 1741. He set to music the "*Tigrane*" of Goldani.

ARESTI, (Floriano) of Venice, was a composer of moderate abilities, about the year 1712. He wrote the operas of "*Cisippo*," and "*Enigma disciolta*," and several others, both tragic and comic.

ARETINO (Giovanni Apolloni) published some madrigals at Venice, in 1607.

ARETINUS, (Paolo) of the Roman school of musicians, published some sacred music at Venice, in 1567.

ARETINUS, (Guido) a Benedictine monk of Arezzo, called Guido, and by others Guidone, was (as far as we know) the real restorer of music, since he gave it a fixed system, till then unknown or neglected. Guido was the inventor of the six monosyllables of the solfeggio, *ut, re, mi, fa, sol, la*, which we now make use of; only that, for the greater sweetness, the Italians have changed the *ut* into *do*, having no respect to the circumstance of Guido's having drawn the six monosyllables from the words of the hymn of St. John, "*Ut queant laxis, Resonare fibris*," &c. since such erudition imports little to the subject. The principal fact is, that this author had either some well founded tradition, or some fragment of the Greek music, or else, by means of his studies, and of his labour and genius, he formed three hexachords into a system, which include in substance the true principle of the Greek music, and that of all ages, for there can be but one.

Guido's method of solmisation was preserved in Italy till about the end of the last century, and it is still used by some; but after the rest of the world had adopted a seventh monosyllable called *si*, the Italians did the same, and hence the modern scales of the two modes, major and minor.

AREVALO (Faustino) published some sacred music at Rome, in 1784.

AREZETO, (A.) leader of the band of the Spanish regiment, Guadalaxara, has composed some music for wind instruments.

ARGENTI, (Augustin) a nobleman of Ferrara, died in 1576. He wrote a drama

in 1567, called "*Lo sfortunato,*" which was set to music by Alphonso de la Viola. These two authors seem to fix the true epoch of the commencement of operas.

ARGENTILLY, (Carlo d') a chapel-master at St. Peter's at Rome, composed some music which was much esteemed, about the year 1543.

ARGENTINI, (Steffano) called also Filippini, chapel-master at St. Stephen's at Venice, published some sacred music there in 1638.

ARGENTINI, (Cesare) chapel-master at Rimini, noticed by Walther, but probably the same person as the preceding.

ARGYROPILUS, a Greek professor at Florence in 1430, died at Rome in 1474. He wrote a volume of songs entitled "*Monodia.*"

ARIANUS (Johann L.) wrote an account of lyric poets at Erfurt, in 1581.

ARIBERTI, (Marquis Giacomo) of Cremona, composed the opera of "*Argenide,*" at Rome, in 1651. He was one of the most celebrated amateurs of his age.

ARIBO, a monk, towards the end of the eleventh century. He wrote a treatise on music.

ARICHONDAS, a musician of ancient Greece. He is said to have invented the trumpet.

ARIGONI, (Francesco) an illustrious musician of Ferrara in the seventeenth century.

ARIGONI, (Giov. Giacomo) also called *Il Affetuoso*, published some madrigals at Venice, about the year 1623.

ARION, a famous Grecian poet and musician. He invented the dithyrambic measure, and composed many hymns.

ARIOSTI, (Attilio.) This master, who was a native of Bologna, and intended for the priesthood, had in early youth such a passion for music, that, defeating all the intentions of his family, he devoted his whole time to the study of it, and, in spite of all remonstrances, determined to make it his profession. He was known in Germany much earlier than in England; having composed "*La Festa d'Imeneo,*" and "*Atis,*" at Brandenburg, in 1700, where he was appointed chapel-master to the electrice. But before he quitted Italy we find his name enrolled among the opera composers at Bologna and Venice: in the first city he set an act of Apostolo Zeno's *Daphne*, in 1696; and in the second, the opera of *Erifile*, "*Le Gloria della Poesia et della Musica.*" Here he is called *Padre* Attilio Ariosti, *Servita* Bolognese: and it is believed that he had been regularly initiated as a Dominican friar, but that, by a dispensation from the pope, he had been excepted from the rule of his order, and permitted to exercise a secular profession. In 1706, he composed "*Nebuchadonosar,*" an oratorio, for Venice; and the same year the opera called "*La più gloriosa Fatica d'Ercole,*" for his native city Bologna. In 1708, we find him again at Vienna, when he set to music the opera of "*Amor tra Nemici.*" His first arrival in England was in the year 1716, where it appears, by the London Courant, that, at the sixth representation of Handel's *Amadis*, July 12th, he performed a new symphony on the *viol d'amour*, an instrument unknown in this country till that time. We hear no more of him till the establishment of the royal academy of music in 1721, when he composed the opera of "*Ciro*, or *Odio ed Amore,*" the first act of "*Muzio Scevola,*" and afterwards "*Cais Marcius Coriolanus,*" and "*Vespasiano.*" Respecting the opera of "*Muzio Scevola,*" we should mention that the directors chose to divide the task of setting it to music among their three composers; assigning to Attilio the first act, Bononcini the second, and Handel the third. This opera has been thought to form an epoch in Handel's life; as it has been concluded, though without sufficient proof, that the partition of the same drama among the three composers, was a premeditated plan, to try their several abilities, and determine preeminence. But it seems to have been thus distributed merely for greater despatch, without meaning it as a final competition. The same expedient has been frequently practised in Italy, for variety as well as expedition, when two or three great

masters have been in the city; and nothing was determined in consequence of this concurrence in London. When Ariosti was at Berlin, he gave Handel (then a child) lessons on the harpsichord, holding him it is said for hours together on his knees.

ARISI, (F.) doctor of laws at Cremona, died in 1743. He left a work, dated 1706, containing a list of celebrated musicians of the seventeenth century.

ARISTEAS, an ancient Grecian, wrote a book relating to performers on the *cythara*.

ARISTIDES QUINTILIANUS, a Grecian musician, lived about the year 130. Three of his books on music are still extant.

ARISTOCLES, a Greek composer and performer on the flute and cythara at Athens in the time of Xerxes.

ARISTONICUS, a performer on the cythara at Corcyra, was in the service of king Philip of Macedonia.

ARISTONOUS, a famous flute player, gained six prizes at the Pythian games.

ARISTONYMUS, a renowned performer on the cythara at Athens.

ARISTOPHANES. There are two ancient Greek authors of this name, the one a writer of comedies, the other a grammarian. It is probably the latter who wrote a treatise on music.

ARISTOTLE, the celebrated philosopher and preceptor of Alexander the Great, wrote a work on music, which is now lost. He also treats on the utility of music, in the eighth book of his Politics. It was in his old age, that he applied to the practice of the science of music, which he called "*The medicine of heaviness.*"

ARISTOXENUS SELINUNTIUS, cited by Eusebius as a musician of ancient Greece, lived in the twenty-eighth Olympiad. He must not be confounded with Aristoxenus of Tarentum, who lived more than 300 years after him.

ARISTOXENUS, of Tarentum, a philosopher and musician, lived about 350 years before Jesus Christ. He is said to have written 453 volumes; but there are only now extant three volumes of his *Harmonic Elements*, which is the oldest musical work at present known.

ARKADELT. See ARCADELT.

ARMAND, (MESDEMOISELLE) two distinguished French singers at the grand opera of Paris, at the commencement of the present century.

ARMANDOLINO, (GIOVANNI BATTISTA) an excellent singer and performer on the organ in Italy, towards the end of the seventeenth century.

ARMON, author of a sextuor for the flute, &c. published at Offenbach. (Boosey's Cat. 1822.)

ARMSDORFF, (ANDREAS) organist at Erfurt, died in 1699, in his twenty-eight year: he composed some agreeable music.

ARNALDUS or ERNALDUS, abbot of Bonneval, was in great repute as composer of canticles, about the year 1141.

ARNAUD (L'ABBE) died in Paris in 1784. He published in 1754 a letter on French music, addressed to M. de Caylus, and several other musical essays, relating to the performances of the day. He was a strong partisan of Gluck.

ARNAUD (MR.) published some quartets at Paris in 1784 and 1787.

ARNAUD, (MADAME) a principal singer at the grand opera at Paris, in 1817.

ARNE (Dr. THOMAS AUGUSTINE) was the son of Arne, a celebrated upholsterer, in King-street, Covent-garden, at whose house the Indian kings lodged in the reign of queen Anne, as mentioned in the *Spectator*, No. 50. Arne had a good education, having been sent to Eton by his father, who intended him for the law. But his love for music operated upon him too powerfully, even while at Eton, for his own peace or that of his companions; for, with a miserable cracked common flute, he used to torment them night and day, when not obliged to attend the school. When he left Eton, such was his passion for music, that he used to avail himself of the privilege of a servant, by borrowing a livery and going into the upper gallery of the opera, which was then appropriated to domestics. At

home he had contrived to secrete a spinet in his room, upon which, after muffling the strings with a handkerchief, he used to practise in the night while the rest of the family were asleep; for had his father discovered how he spent his time, he would probably have thrown the instrument out of window, if not the player. This young votary of Apollo was at length obliged to serve a three years' clerkship to the law, without ever intending to make it his profession; but even during this servitude he dedicated every moment he could obtain, fairly or otherwise, to the studying composition by himself. He contrived, during his clerkship, to acquire some instructions on the violin, of Festing; upon which instrument he made so considerable a progress, that soon after he had quitted his legal master, his father, having accidentally called at a gentleman's house in the neighbourhood upon business, found him engaged with company, but sending in his name, he was invited up stairs, where there was a large company and a concert, in which, to his great astonishment, he caught his son in the very act of playing the first fiddle! Finding him more admired for his musical talents than knowledge in the law, he was soon prevailed upon to forgive his unruly passion, and to let him try to turn it to some account. No sooner was the young musician able to practise aloud in his father's house, than he bewitched the whole family. On discovering that his sister was not only fond of music, but had a sweet-toned and touching voice, he gave her such instructions as enabled her to sing for Lampe, in the opera of *Amelia;* and finding her so well received in that performance, he soon prepared a new character for her, by setting Addison's opera of *Rosamond*, in which he employed his younger brother likewise in the character of the page. The opera was performed ten nights successively, and with great applause, the last time for the benefit of Mr. Arne, jun. the composer. Having succeeded so well in a serious opera, our young musician tried his powers at a burletta, and fixed upon Fielding's *Tom Thumb* for that purpose, which, under the title of the *Tragedy of Tragedies*, having met with great success in 1731, he now got it transformed into the *Opera of Operas*, and setting it to music (after the Italian manner) had it performed, May 31st, at the new theatre in the Haymarket; the part of Tom Thumb by master Arne, his brother. In 1738, Arne established his reputation as a lyric composer, by the admirable manner in which he set Milton's *Comus*. In this masque he introduced the light, airy, original, and pleasing melody, wholly different from that of Purcell or Handel, whom all English composers had hitherto pillaged or imitated. Indeed the melody of Arne at this time, and of his Vauxhall songs afterwards, forms an æra in English music; it was so easy, natural, and agreeable to the whole kingdom, that it had an effect upon our national taste; and till a more modern Italian style was introduced in the *pasticcio* English operas of Messrs. Bickerstaff and Cumberland, it was the standard of all perfection at our theatres and public gardens. It was in 1762 that Arne quitted the former style of melody in which he had so well set *Comus*, and furnished Vauxhall and the whole kingdom with such songs as improved and polished our national taste; and when he set the bold translation of Metastasio's opera of *Artaxerxes*, he crowded the airs, particularly in the part of Mandane, for Miss Brent, with all the Italian divisions and difficulties which had ever been heard at the opera. This drama, by the novelty of the music to English ears, with the talents of Tenducci, Peretti, and the doctor's scholar, Miss Brent, had very great success; and still continues to be represented, whenever singers can be found who are possessed of sufficient abilities for its performance. But in setting *Artaxerxes*, though the melody is less original than that of *Comus*, Arne had the merit of first adapting many of the best passages of Italy, which all Europe admired, to our own language, and of incorporating them with his own property, and with what was still in favour of former English composers. Dr. Arne sold the copy-right of

*Artaxerxes* for sixty guineas, a sum which, though at present considered inadequate to the value of a good opera, was in his time reckoned a ruinous sum for such a property. The general melody of our countryman, if analyzed, would perhaps appear to be neither Italian nor English, but an agreeable mixture of Italian, English, and Scots. Many of his ballads, indeed, were professed imitations of the Scots style, but in his other songs he frequently dropt into it, perhaps without design. Arne was never a close imitator of Handel, nor thought, by the votaries of that great musician, to be a sound contrapuntist. However, in the science of harmony, though he was chiefly self-taught, yet, being a man of genius, quick parts, and great penetration in his art, he betrayed no ignorance nor want of study in his scores. His oratorios were so unfortunate, that he was a loser whenever they were performed; and yet it would be unjust to say they did not merit a better fate; for, though the choruses were much inferior in force to those of Handel, yet the airs were frequently admirable. But besides the great reputation of Handel, with whom he had to contend, Arne never was able to have his music so well performed; as his competitor had always a more numerous and select band, a better organ, which he played himself, and better singers. None of this ingenious and pleasing composer's capital productions had full and unequivocal success, but *Comus* and *Artaxerxes*, at the distance of twenty-four years from each other. *Rosamond*, his first musical drama, produced in 1773, had a few songs in it that were long in favour, and the *Judgment of Paris* many; but except when his sister, Miss Arne, afterwards Mrs. Cibber, sung in them, he never gained any thing by either. *Thomas and Sally*, indeed, as a farce, with very little musical merit, was often acted; and previous to that, *Eliza* was a little while in favour: but the number of his unfortunate pieces for the stage was prodigious; yet none of them were condemned or neglected for want of merit in the *music*, but *words*, of which the doctor was too frequently guilty of being the author. Upon the whole, though this composer had formed a new style of his own, there did not appear that fertility of ideas, original grandeur of thought, or those resources upon all occasions which are discoverable in the works of his predecessor, Purcell, both for the church and stage; yet, in secular music, he must be allowed to have surpassed him in ease, grace, and variety, which is no inconsiderable praise, when it is remembered, that from the death of Purcell to that of Arne, a period of more than fourscore years, no candidate for musical fame among our countrymen had appeared, who was equally admired by the nation at large. Dr. Arne died in 1778. Of near a hundred and fifty musical pieces that have been brought on the stage at our national theatres within these forty years, thirty of them, at least, were set by Arne. A modern critic, of high authority, thus speaks of Arne. "He was a singular instance of that predestinate taste, which is to be accounted for only by peculiar organization, the existence of which, among other less splendid instances, has been since confirmed by Crotch, Himmel, and Mozart. His first stealthy acquisitions in musical science, made chiefly during the night, contrary to the direction of the principal pursuit of his life, and in opposition to the will of his father, are proofs of that irresistible propensity by which genius, perhaps universally, governs its possessors. This was the pure and unbought love of the art, generated by the pleasurable perception of sweet sounds; for although Handel's operas had begun to draw the attention of the public, Arne was too young either to comprehend or to covet the chances of profitable exertion, when he resorted to the means by which he obtained the first rudiments of his future professional skill. Perhaps the highest testimony that Arne's music has obtained from time, has been the continued reception of *Artaxerxes*, against the universal sense and feeling of dramatic effect. Excellent and attractive indeed must the airs be, that can atone to English sentiments and habits for the

recitative and consequent destruction of all interest in the language, the incidents and the plot. It is sufficient that scarcely a second attempt of the kind has been since made. There was in Arne's compositions a natural ease and elegance, a flow of melody which stole upon the senses, and a fulness and variety in the harmony which satisfied, without surprising the auditor by any new, affected, or extraneous modulation. He had neither the vigour of Purcell, nor the grandeur, simplicity, and magnificence of Handel; he apparently aimed at pleasing, and he has fully succeeded. The fault of *Artaxerxes*, if we may be allowed to complain of an almost faultless performance, is the level uniformity that pervades the entire piece. It is sweet, elegant, and appropriate; but the songs of most pretention do not strongly affect or carry the hearer away. It was allotted to Arne first to give to English singers passages of execution which equalled, in point of difficulty and compass, those that had only been heard from Italians of the best school. In the present reign of brilliant execution, it is hardly possible to find songs of more crowded notation. '*Fly soft ideas*,' and '*The soldier tired*,' are still indeed amongst the standard airs of agility in concerts; and the entire character of Mandane has been, ever since Arne's time, the universal trial of an English singer's abilities. With this composer ended the accession of *new prinples* to the art of dramatic writing. Whatever of novelty has since been appended to our musical drama will not be found to sink beyond the original cast which particular composers have given to their air or accompaniment. Arne's use of instruments was certainly delicate, but he is neither so scientific nor powerful as later composers. We perceive from the score of *Artaxerxes*, that he employs the hautboys principally, the flutes seldom, and the clarionets in two songs only. In the beautiful air of '*If o'er the cruel tyrant*,' the violins are generally in unison with the voice. We dislike this mode of accompaniment upon principle; it adds nothing to the harmony, and is disagreeable both to the singer and the hearer; for if the precise accord be by any means broken, (and who can insure it in the various necessities of breathing, speaking, &c.) the effect is interrupted and diminished; delicate and tasteful are however the epithets which characterise Arne's instrumentation, as perhaps they best describe the attributes of his style and manner." (*Mus. Rev.* vol. i. p. 201.)

ARNE, (Mrs.) wife to the preceding, her maiden name was Cecilia Young; she was a pupil of Geminiani, and sang in public for the first time at Drury-lane in 1730. With a good natural voice and fine shake, Mrs. Arne had been so well taught, that her style of singing was infinitely superior to that of any other Englishwoman of her time. She died about the year 1795.

ARNE, (Michael) son of the preceding. So early did the genius of this musician develope itself, that at the early age of ten or eleven years his performance on the harpsichord was such, that he was able to execute all the lessons of Handel and Scarlatti with wonderful correctness and rapidity. Even at this early age, so great had been his practice, and such was his perfection on this instrument, that it was thought he could play music at sight as well as any performer then living.

In conjunction with Mr. Battishill, he produced at Drury-lane theatre, in 1764, the opera of "*Alcmena;*" but its success was not very flattering. He afterwards produced at the King's theatre the opera of "*Cymon*," from which he derived both emolument and fame. Several of the airs have been lasting favourites; and particularly the two, "*Yet a while sweet sleep*," and "*The sweet passion of love*," which will be for ever remembered.

The attention of Arne was, not long after this time, turned so strongly towards the study of chymistry, that he not merely neglected, but, for a while, entirely abandoned his professional pursuits. Ridiculous as it may seem at the present day, he became a convert to the absurd notions of those persons who believed in the philosopher's stone and the transmutation of metals. In order that

he might discover the former, he was at the expense of building a laboratory at Chelsea; but when he found himself deceived in his expectations, he had the good sense to return to his professional avocations, and he afterwards composed music for Covent-garden, Vauxhall, and Ranelagh.

As a composer, Arne did not possess that happy taste, nor that power of writing beautiful melody, which were so conspicuous in his father; yet there is a certain good sense which pervades all his works; though it must at the same time be observed, that if some of them were less complex, they would perhaps be more pleasing. Upon the whole, however, his merits very justly entitle him to a high and distinguished rank amongst English composers.

ARNE, (Miss.) See Cibber, (Mrs.)

ARNESTUS, the first bishop of Prague in the fourteenth century. He wrote some sacred music about the year 1350.

ARNKIEL, (T.) a pastor in Schleswick, published, in 1683, a treatise on the use of horns in music.

ARNOLD, (George) organist of the bishopric of Bamberg, wrote much sacred music about the middle of the seventeenth century.

ARNOLD, (Ferdinand) born at Vienna, a celebrated tenor singer at Riga in 1796.

ARNOLD, (Ignatius Ferdinand) an LL. D. at Erfurt, born in 1779, wrote several works on music between the years 1799 and 1809.

ARNOLD, (Johann Gottfried) a good composer and violoncellist, was born in 1773. He lived chiefly at Frankfort on the Maine, where he died in 1806, in his thirty-fourth year. He published six concertos for the violoncello, which are used as exercises, by the pupils of the conservatory at Offenbach and Bonn; he also composed much other music for his instrument, which is chiefly printed.

ARNOLD, (Dr. Samuel) an English musician and composer of considerable eminence, was born in London about 1739, and received his musical education at the chapel royal, St. James's, under Mr. Gates and Dr. Nares, who discovered in him the most promising talents, which he afterwards cultivated and strengthened by constant study. In 1760, he became composer to Covent-garden theatre, of which the celebrated Mr. Beard was then one of the managers, and had the advantage of having his compositions introduced to the public through the medium of the vocal abilities of that popular singer and his associates. For them he composed "*The Maid of the Mill,*" which has ever been a favourite with the public. But, in 1767, he tried his skill in a higher species of composition, (the oratorio) setting to music Dr. Brown's "*Curse of Saul,*" in which it was universally confessed that he was eminently successful. This encouraged him to proceed in the same style; and he produced "*Abimelech,*" "*The Resurrection,*" and "*The Prodigal Son,*" the various merits of which have been justly applauded by the best musical critics. The latter became so much a favourite, that when, in 1773, it was in contemplation to install the late lord North, as chancellor of the university of Oxford, the stewards, appointed to conduct the musical department of the ceremony, applied to Mr. Arnold for leave to perform "*The Prodigal Son.*" His ready compliance with this request, which, however, it would have been very imprudent to refuse, procured him the offer of an honorary degree, and his refusal of this did him real honour. He was not insensible of the value of a degree, but determined to earn it in the usual academical way, and conformably to the statutes of the university, received it in the school-room, where he performed, as an exercise, Hughes's poem on the power of music. On such occasions, it is usual for the musical professor of the university to examine the exercise of the candidate; but Dr. William Hayes, then the professor of Oxford, returned Mr. Arnold his score unopened, saying, "Sir, it is quite unnecessary to scrutinize the exercise of the author of "*The Prodigal Son.*" About 1771, he purchased Mary-le-bone gardens, for which he composed some excellent burlettas and other pieces, to which he added some ingenious

fireworks. This scheme succeeded; but in 1770, the lease of the gardens expired, and they were let for the purpose of building. We find Dr. Arnold afterwards employed by Mr. Colman, then manager of Covent-garden, as musical composer; and when he purchased the Haymarket theatre, Dr. Arnold was there engaged in the same capacity, and continued in it for life. On the death of Dr. Nares, in 1783, he was appointed his successor, as organist and composer to his majesty's chapel at St. James's; and at the commemoration of Handel, in Westminster abbey, in 1784, was nominated one of the subdirectors. In 1786, he began to publish an uniform edition of Handel's works, and about the same time brought out four volumes of cathedral music. In 1789, he was appointed director and manager of the performances held in the academy of ancient music, a post of honour in which he acquitted himself with the highest credit. In private life he is allowed to have possessed those virtues which engage and secure social esteem. He died at his house in Duke-street, Westminster, Oct. 22, 1802, in his sixty-third year. Dr. Arnold's published works are, four oratorios, eight odes, three serenades, forty-seven operas, three burlettas, besides overtures, concertos, and many smaller pieces. Perhaps the composition by which he will be longest remembered is the song *"Flow thou regal purple stream."*

ARNOLD, (C.) composer of some guitar and other instrumental music. (Wessel and Stodart's Cat. 1822.)

ARNONE, (Guglielmo) an organist at Milan, published, in 1595, a *"Magnificat."*

ARNOULD, (Sophia) a celebrated French actress and singer between the years 1757 and 1778.

ARNULL, an excellent performer on the horn, at present resident in London.

ARNULPHUS wrote a treatise on singing in the fifteenth century.

ARON. See Aaron.

ARPILCUETA, of Navarre, a Spanish musician in the sixteenth century.

ARQUIER, (Joseph) a French composer of *petit opera* music, since the year 1789.

ARRHENIUS, (Laurent.) See Dunæus.

ARRIGHI, (Pietro Dominico) an opera composer between 1783 and 1790.

ARRIGHUS, (Joan Battista) a monk of Florence. He died in 1607. He wrote on the science of music.

ARRIGO TEDESCO. See Isaac.

ARRIGONI. See Arigoni.

ARROBAT, (Coste d') a French opera composer soon after the time of Lulli.

ARTEAGA, (Steffano) a Spanish Jesuit, died at Paris in 1799. He wrote a work in three volumes, entitled *"Le Revoluzioni del Teatro Musicale Italiano, dalla sua origine, sino al presente,"* the second edition of which appeared at Venice in 1785. He also wrote on the rhythm of the ancients, and was the most philosophical and profound of all authors upon the melodrama.

ARTEMANIO, (G. C.) court-organist and chapel-master at Milan, died in 1750. He published several collections of motets and other pieces.

ARTHUR AUX COUTEAUX, music-master to the college of St. Quintin, lived about the year 1630. He composed psalms and other sacred music. He was the most eminent composer for the church during the reign of Louis XIII.

ARTUFEL, (Damianus d') a Spanish Dominican, published at Valladolid, in 1572, a treatise on vocal church music.

ARTUS, court-musician to the emperor Maximilian about the year 1512.

ARTUSI, (Giovanni Maria) a canon of Bologna, published, in 1598, a work called *"The Art of Counterpoint,"* which reduces the precepts of Zarlino into a compendium. In 1603, he gave a continuation of this work, in which he treats more especially of the imperfections of modern music. In 1600 and 1601, he published some further tracts on music. Artusi wished to prove, by extracts from celebrated authors of antiquity, especially from Plato, that the

Greeks understood music in parts, in other words the rules of counterpoint.

ASCHENBRENNER (CHRISTIAN) was born in 1654. He was a celebrated violinist, and composed six sonatas, which he presented to the emperor at Vienna, and was recompensed with a chain of gold and a medal. He died in 1732.

ASHE (ANDREW) was born in the town of Lisburn, in the north of Ireland, about the year 1759. His parents sent him to a school near Woolwich in England, before he was nine years of age. At this early period he showed a great disposition for music, and devoted a certain sum of his weekly allowance to the master of the artillery band, (who occasionally attended the academy) to receive lessons on the violin. The young votary made such progress, that in a short time his schoolfellows preferred dancing to his fiddle to their usual gymnastic exercises between school hours. He continued at this academy until he had attained his twelfth year: at this period a lawsuit, which had been pending for a number of years, between a neighbouring nobleman and his grandfather, terminating to the great disadvantage of the latter, rendered it inconvenient to his parents to continue their son at so distant a seminary, and caused them to resolve on his return to Ireland. Previously to this proposed removal, count Bentinck, a relation of the Portland family and a colonel in the British service, happened to be riding by the academy at Woolwich, and perceiving young Ashe in tears, with his letter of recall in his hand, asked him what was the matter; he replied, sobbing, that his family were ruined by a lawsuit, and that he was desired to return home to Ireland, as his friends could not afford to keep him any longer at Woolwich. The humane nobleman, struck with the boy's apparent grief, was induced to make further inquiry about him from the master of the academy; and a correspondence between the count and the child's parents commenced in consequence, which terminated in young Ashe's removal to the house of the count, who shortly after took him to the island of Minorca, where his regiment then was. There he procured for him instructions on the violin by an eminent Italian master, under whom he improved so much, that he was soon looked upon as a musical prodigy for his age. He next accompanied his protector in a considerable tour through Spain, Portugal, France, and Germany, and finally settled with him on his estates in Holland. Here young Ashe's education was paid particular attention to, the count wishing to prepare him to be a confidential servant on his estates; but the boy was too far advanced in music and loved it too much to permit him to pay the attention requisite to complete himself for the intended office of land-steward. He had now acquired a pretty general knowledge of various wind instruments, having attended the regular practice of his patron's regimental band, with which, we have heard, he even used to do duty in Minorca. About this time he showed an evident disposition for the flute; but it was *then* so limited an instrument, that after considerable application he relinquished it, in consequence of its great imperfections. Shortly after this the Sieur Vanhall (brother to the celebrated composer of that name) arrived at the Hague from London, and brought a flute, made by the present Mr. Potter's father, which had six keys. Vanhall announced a concert, in which he was to perform a concerto on this flute with *six keys*. It being the first of these improved instruments that had reached Holland, a general curiosity was excited to see where these keys could be placed on a flute, and no one was so actively curious in this respect as young Ashe, who lost no time in offering his services on the violin, and promising the count's patronage of the concert, which he accordingly procured for Vanhall. These additional keys on Vanhall's flute were in *his* hands only ornamental, as he had not acquired the use of them; but when young Ashe tried them, and found that they produced all the half notes as full and round as the tones natural to the instrument in its unkeyed state, he made up his mind to have this flute, *coute qui coute;* which he accom-

plished at a considerable price, by the count's indulgence. This was about the latter end of 1774, when Ashe had not attained his sixteenth year. From that period he gave up the violin and dedicated his entire attention to his newly acquired purchase. After some months' application, the celebrated Wendling, successor to Quartz, the king of Prussia's master, came to the Hague, of whom young Ashe had some lessons; but on his second visit, Wendling told him his new flute was a bad one, that the long keys on the bottom joint spoiled the instrument, and that the small keys were of no use, particularly in quick passages. These observations of the master not corresponding with the high ideas and expectations the scholar entertained of its excellence, induced him to discontinue his lessons as soon as a proper respect for such a distinguished master would permit. Our young aspirant had then recourse to his own natural genius, and, after a few years' incessant application, became the admiration of Holland, chiefly from the uncommon fulness of his tone in those more abtruse keys in music, which could not be produced from the flute then in general use, and which perfection was, erroneously in a great measure, ascribed to the performer, without allowing a participation in this honour to be due to the great improvement in the construction of his instrument. All this time Ashe continued under (we may call it) the paternal roof of his benefactor, the count; but, as ingratitude is inherent, in a more or less degree, in some natures, we are sorry to have a particle of it to annex to the subject of our present article; but the truth is, that, flushed with the admiration he experienced, he was anxious to launch into the world from under the roof which had so long sheltered him; and the count, who saw his thoughts by his demeanour, permitted him to go, on a handsome salary, as family musician to the late lady Torrington, then on the point of removing from Holland to Brussels. He remained in lord Torrington's family until that noble man thought proper to reduce his establishment; and was next engaged by the late lord Dillon, who also resided in Brussels. This nobleman was a great patron of the opera in that city, and wished his musician to have the situation of first flute in the opera orchestra, to which a demur was made by the Brabant nobility and Flemish subscribers in general. Parties ran high; but there being at this period, 1778 and 1779, a great number of English at Brussels, who were a material support to the opera, they demanded a public trial of skill between the resident flute of the opera and young Ashe, which accordingly took place at the first rehearsal of the season; and, although it was admitted that the Sieur Vanhall was by far the most experienced musician and flute player, yet Ashe gained the general approbation and situation by his superiority of *tone*, for which he had to thank the improvement of his additional keys, in all probability, more than any preference of *emboucheur*. In this school of musical improvement our young flutist remained for a few years, when an Irish gentleman of the name of Whyte, a great amateur of music, expressed the intention of making a grand continental tour; and as Ashe was by this time a general linguist, in addition to his flute playing, Mr. Whyte proposed to take Ashe with him, which was too congenial with our young traveller's disposition to be declined. After, however, relinquishing all his engagements, letters called Mr. Whyte back to Ireland, and Ashe, having long had a hankering after the land of his birth, from which he had been absent since his infancy, willingly accepted Mr. Whyte's offer of accompanying him to Dublin. Not long after his arrival in Ireland, he was engaged for the Rotunda concerts in Dublin, which were then brilliantly supported. Here Ashe remained a few years, and the great applause his performance always met with, was a stimulus to his further improvement. His celebrity having for some time reached England, the late Mr. Salomon (who had, in 1791, brought over the immortal Haydn for his concerts in Hanover-square, and was anxious to have a suitable orchestra to execute this incomparable master's sinfonies,

which were composed expressly for these concerts) suspended the engagement of his principal flute until he had the opportunity of hearing Ashe; which was afforded him the same summer, he being engaged to perform at the Rotunda concerts, with a celebrated violoncello player of the name of Sperat. Salomon was so highly pleased with Ashe's intonation and tone, that he gave him a very liberal engagement for Hanover-square; and accordingly, in 1792, he made his first public appearance in London, at Salomon's second concert, in a manuscript concerto of his own composition, which was replete with such novelty as to excite very considerable admiration. After this favourable *début*, it is not to be wondered that he became and remained the reigning flute, both as an orchestra and concerto player, at all the established concerts in London. Upon the abdication of Monzani, Ashe was appointed principal flute at the Italian opera, which situation he held for several years. He next, on the demise of Rauzzini, in 1810, was unanimously elected director of the Bath concerts, which he conducted with great ability for twelve years; but, in consequence of the times being unpropitious for public undertakings, was induced to relinquish their management in the winter of 1821-2; having, as we understand, lost a considerable sum by the last four years of his direction. In the year 1799 Ashe married a pupil of Rauzzini, whose vocal excellence (as Mrs. Ashe) is too generally known to make any comment from us necessary. They have had a numerous family, nine or ten of which are now living; the eldest daughter is a very finished performer on the harp, but is not in the profession, being married to a gentleman of property in the West Indies. We have frequently been delighted with the second Miss Ashe's accomplished style of singing and very superior performance on the piano-forte, although from appearance she is not yet nineteen. We can only speak of Ashe as an author, from having heard many of his flute concertos performed by himself, which abounded with new passages fancifully dispersed, and the melodies highly pleasing. The reason we have heard assigned for their not being as yet given to the public, is a tenaciousness in the composer to reserve them for his own performance; but we understand he purposes shortly to print them, when, we have no doubt, they will be eagerly sought after by both *dilettanti* and professors. We have dedicated rather more space to this article than we can conveniently afford, having been anxious to lay before our readers a somewhat detailed account of a gentleman so highly esteemed as Mr. Ashe, both in his public and private character. He continues in full possession of his powers, is in robust health, and we have heard him say, he has been but a bad customer to both law and physic; never having expended a shilling on the former, and only a single guinea fee to the latter.

ASHE, (Mrs.) wife to the preceding, was a good singer, and for some years sang at the oratorios and other public concerts.

ASHE, (Misses) daughters of the preceding, are excellent performers on the harp and piano; they also sing pleasingly. They performed before the London public in 1821.

ASHLEY, (General) a celebrated English violinist. His father was the manager of the oratorios at Covent-garden theatre, which performances he led with great ability for many years. After his death, his sons, General and Charles Ashley, succeeded him as joint managers. General Ashley was educated in music under Giardini and Barthelemon, and was esteemed an excellent performer on his instrument. He was considered also as the best modern judge of violins and violoncellos; of which, in the latter years of his life, he had a very valuable collection. He died near London in 1818.

ASHLEY, (John James) an eminent organist and singing-master. He presided for seven years at the oratorios at Covent-garden, where he introduced many of his pupils; among whom were Mrs. Vaughan, Mrs. Salmon, Master Elliott, C. Smith, and other favourite vocal performers. He was in

early life a scholar of the celebrated Schroeter, and well versed in the science of music, and author of some excellent lessons for the pianoforte, canzonets, &c. &c. He was brother of the preceding, and died a few years since.

ASHLEY, (Charles) brother to the two preceding, is an eminent violoncellist, still living in London. He is one of the original thirty members of the Philharmonic society.

ASHLEY, (Richard) younger brother of the three foregoing, is a celebrated tenor player, residing in London. He was principal tenor at the York musical festival in 1823.

ASHLEY, (John) of Bath, received his musical education from his elder brother Josiah Ashley, an eminent flutist and hautboy player of his day. He has been a performer on the bassoon at the Bath concerts and theatre during nearly half a century, and was also a vocalist at the concerts, Harmonic society, and Vauxhall of the same city. The sister art of poetry, or as he has termed it, *rhyming*, was combined with the above professional pursuits, as may be seen by a small volume published by him a few years ago, under the title of "*Trifles in Rhyme.*" With regard to music, Ashley never aspired to any thing great in composition; his efforts were confined to ballads and songs, serious and comic; and it is believed that he has written the words to, and composed more of these trifles, which have been sung by eminent performers and favourably received by the public, than any English composer now living. The following is a list of some of Ashley's compositions: ballads, "*Honest Ben,*" "*Poor Joe the Marine,*" "*The Sailor's Creed,*" "*The Heart that o'erflows,*" "*Poor Orphan Maid,*" "*Tom and Susan,*" "*Unanimity:*" songs, "*England's King,*" "*Bundle of Proverbs,*" "*Rhyme without Reason,*" "*Boney at Bayonne,*" "*Origin of Old Bachelors,*" "*Wonderful Song,*" "*Lads of the Ocean,*" &c. &c.

ASHWELL, (T.) a church composer in the time of Henry VIII. and Edward VI. Many of his works are still preserved at Oxford.



ASHWORTH, an Englishman, wrote an introduction to the art of singing about the year 1787.

ASIOLI (Bonifazio) was born at Correggio, about the year 1760. About the year 1796 he came to London, where he remained some time, and then returned to Milan, and was appointed chapel-master and chamber-musician to the (then) king of Italy. In 1808, a new conservatory was established at Naples, to the direction of which Asioli was appointed by the king. Among his numerous dramatic and vocal works, the following list is given by Gerber. 1st, "*La Volubile,*" opera buffa; 2d, "*Il Ratto di Proserpina,*" *intermezzo,* 1785; 3d, "*Six Italian Duets,*" London, 1796; 4th, "*Six Italian Airs, in the Style of Canzonets,*" London; 5th, "*Variaz. p. il Cemb. sull' Aria, L'ame Bettinal a me'l ha fatta,*" Vienna; 6th, "*Ottavino à 2 V. 2 Fl. 2 Viole. Fag. e Vc.*" Vienna; 7th, "*Capriccio p. Piano F.*" Op. 1, Zurich, 1803; 8th, "3 *Ariette coll' acc. di Piano F.*" Op. 2, Zurich; 9th, "*Capriccio p. Piano F. a 4 Mani,*" Op. 3, Zurich; 10th, "*Capriccio p. Piano F.*" Op. 5, Zurich, 1803; 11th, "3 *Ariette coll' acc. di Piano F.*" Op. 4, Zurich, 1803; 12th, "3 *Duetti p. 2 Soprani coll acc. di Piano F.*" Op. 6, Zurich; 13th, "*La Campana di Morte, Sonetto, coll' accomp. di Piano F.*" Zurich, 1806. There are several other vocal works of Asioli, some of which are published by Birchall in London, and evince a taste in melody equal to that of any of the modern Italian composers. He never attempted the more severe order of composition; but his works are in music, what those of Propertius, Catullus, and Tibullus were in poetry, as compared with Horace and Virgil; as true music *di camera*, they will very long be admired.

ASOLA or ASULA, (Giovanni Matteo) a composer of church music at Verona, between the years 1565 and 1600.

ASPELMEYER or APPELMEYER, (Franz) musician to the emperor, and ballet composer at Vienna, died in 1786. He composed some instrumental music and two operas.

ASPULL, (GEORGE.) In the more select musical circles, where the leading professors associate in the character of friends rather than in that of artists, there has been unobtrusively stealing into notice a child, in whom is developed so early and so extraordinary a talent for music, that the most fastidious predict for him a reputation of the highest order, and speak of him as a genius born to bestow a character for eminence in that art, which has hitherto been withheld by foreigners from the natives of this country. His present age is said to be only eight years; which his appearance sufficiently proves not to have been understated for the purpose of making the wonder appear the greater. His father was formerly, we understand, in business; but not being successful in the pursuit he at first chose, was compelled to resort to music as a profession, and by diligent and successful practice has acquired some reputation as a performer on the violin. It was not till his son had considerably passed the age of five years, that he gave any indications of that decided bent which his mind has since taken; but the marks of genius he then discovered were so evident, that Mr. Aspull determined to undertake himself the care of his education in music, and, foreseeing the advantages to which it might lead, devoted the whole of his time and attention to that object. The fruit of his care and assiduity is apparent in the surprising talent which young Aspull now displays. The instrument on which he performs is the piano-forte, at which he does not usually sit, his stature being so small as to render the position of standing that which gives him the most perfect command of the instrument. His fingers are extremely short, even for his age; with the left hand he cannot reach an octave so as to press down the two notes which form it at one time, and is only enabled to do so with the right hand with much difficulty, and by depressing the wrist. The impediment thus formed to the acquisition of the mere mechanical difficulties of the piano-forte will be perfectly understood by all those who have ever attempted that instrument; but they have not prevented young Aspull from conquering the most complex and rapid passages that have ever appeared in the form of musical composition. With some slight allowance only for those passages requiring greater strength than that to which his little frame is adequate, or combining more distant intervals than his fingers can possibly command, there is no difficulty of execution that can stop him for a moment. The compositions of Kalkbrenner and Moscheles, prepared for displaying in public the manual skill of those celebrated professors, are played evidently without the smallest effort by this extraordinary child. He has also made himself master of a piece of most singular difficulty, by a foreign composer whose name is Czerny, and who wrote it as a trial of skill for all the eminent professors of Europe, and in order to combine all the mechanical niceties of execution of which the instrument is susceptible. This piece, consisting of only one movement, occupies nearly forty pages of printed music, every one of which is crowded with rapid divisions, intricate modulations, and the most chromatic passages that the art of the composer could devise. Some idea may be formed of the complexity of this movement, by the fact that some of our most eminent professors, to whom it has been shown, have shrunk from the attempt to play it. But the mechanical skill of young Aspull is that which has least surprised those who have had the pleasure of hearing him perform. A child, with a certain cleverness and quickness of parts, may be taught, by repeated efforts, to conquer the greatest intricacies, and when conquered, there will remain nearly the same impression from them which results on viewing an exhibition on the tight rope, or the antic tricks of the unfortunate pupils of the posture-master. Mr. Aspull's pupil is not of this class: the boy's mind evidently participates in all that his hand executes. A passage which he is compelled to leave imperfect, through a defect of physical power, does not stop or disconcert

him, as it would an ordinary pupil, but he passes on to the next, and is as certain to give it with effect, as if himself had composed it. Short as the period is which young Aspull has devoted to the study of music, he has cultivated every style, and all with success; in these are included the concertos of Handel, and the fugues of the Bachs and Scarlatti; than which latter, perhaps, no works could possibly be selected less accessible to a juvenile student. Young Aspull unites with these, the talent, which is rare among professors, of *extempore* playing; at which, if permitted to do so, he will pass hours, and with a fluency that would indicate musical notes to be that vehicle by which he could best express his ideas. We ought not to omit to state of him, that he sings ballads to his own accompaniment on the piano-forte, in a voice thin and weak, owing to his extreme youth, but with peculiar taste and delicate expression. His appearance and behaviour do not differ from those of other children of the same age; but his manner, when performing on the piano-forte, is that of a person deeply attentive. The most rapid and involved passages do not produce a change of countenance, nor any sign of effort. Little study is requisite even for the most elaborate pieces; and those of ordinary difficulty he can execute at once, on being permitted to cast his eye over them before taking his station at the piano-forte. Certainly this child bears about him prognostics of future eminence, which could not have been greater or more conclusive in the person of Mozart himself. In February last, Master Aspull was introduced to his majesty and a party of distinguished personages at Windsor, when he delighted the company for two hours with his performances. He played many of the most difficult compositions on the piano-forte, with a power of execution scarcely exceeded by the most experienced professors, and with a taste and feeling which no practice alone can give. The king, during the whole performance, expressed his most unqualified delight, and



bestowed upon this interesting boy that encouragement and commendation, which, to the friends of this phenomenon, are doubly valuable, from his majesty's exalted rank and scientific knowledge; and as the greatest proof of his majesty's opinion of him, he commanded his attendance at the castle the following evening, to have another opportunity of witnessing his powers. The princess Augusta was equally delighted and astonished by the genius of this child, and condescendingly turned over the leaves of his books during the whole performance. In addition to his display on the piano, Master Aspull sang four songs in a style which called forth the most enthusiastic plaudits.

ASSMAYER, composer of some quintets and other instrumental music for the piano-forte, &c. at Vienna. (Wessel and Stodart's Cat. 1822.)

ASSOUCI, (Charles Coypeau d') a French composer for the theatre, died in 1679 at Paris.

ASSUNI or ASUNI, (Ghillini di) a composer for the flute and guitar. Preston published some of his music about the year 1795. (See also Clementi's Cat. 1823.)

ASTARITA (Gennaro) is celebrated both as a serious and comic composer, but particularly the latter. His natural and agreeable style conciliated the favour of the public, although the opinion of the *connoisseurs* was not always equally favourable. His air, "*Come lasciar poss'io,*" was universally sung and applauded. His operas were, "*La Contessa di Bimbinpoli,*" 1772; "*Li Visionari,*" 1772; "*Finezze d'Amore,*" 1773; "*Il Marito che non ha moglie,*" 1774; "*La Critica Teatrale,*" 1775; "*Il Modo della Luna,*" 1775; "*La Dama imaginaria,*" 1777; "*L'Isola di Bengoli,*" 1777; "*Armida,*" 1777; and "*Circe e Ulisse,*" which, in 1787, was given under this title, in all the theatres of Germany, as a new piece. Neither the nature nor the number of the compositions of this master entitle him to a high rank amongst classical composers; but he is worthy to be placed at the head of the second class of the musicians of Italy.

ASTER, (David) a German organist and voluminous composer at the beginning of the eighteenth century.

ASTIER, a French composer at the beginning of the last century.

ASTON, an English organist and composer in the time of Henry VIII. Some of his music is preserved at Oxford.

ASTORGA, (Baron Emanuele d') a Sicilian, composed an elegant and refined *Stabat Mater*, a considerable portion of which is in the first volume of Latrobe's selection; also several cantatas, which were much celebrated. He came to England some time in the beginning of the last century, and passed one or more winters in London. Dr. Burney states the three best of Astorga's cantatas to be, "*Quando penso*," "*Torne Aprile*," and "*In questo core*." In these, he says, there is expression, grace, and science, devoid of pedantry.

ASTORGA (J. O.) published at London, in 1769, six trios for the flute, and in 1780, some Italian ariettes.

ASTRUA, (Giovanna) of Turin, was an excellent singer, at first in the service of the Sardinian, and subsequently of the Prussian court. She died in 1758, in her thirty-third year.

ASULA. See Asola.

ATHANASIUS, bishop of Alexandria, died in the year 372. He wrote some works relating to church music.

ATHENÆUS, a Greek grammarian, was born in the year 160. In the fourth book of his works, he treats of music, musicians, and musical instruments.

ATHERSTANE, a composer of some piano-forte music, published in London. (Clementi's Cat. 1823.) He is a professor of music at Taunton.

ATIS, a good flute player, born at St. Domingo about the year 1715. He resided chiefly in France, and composed much instrumental music.

ATTERBURY, a celebrated English glee composer in the latter half of the last century. His most popular works were, "*Come, let us all a Maying go*," glee, four voices; "*With horns and hounds in chorus*," catch, three voices; "*Take, oh take, those lips away*," round, three voices; "*Sweet enslaver*," round, three voices; "*Joan said to John*," catch, three voices; "*Lay that sullen garland by*," glee, three voices; "*Come fill the board*," glee, four voices; "*Oh! thou sweet bird*," glee, four voices; and "*Adieu, ye streams*," glee, four voices; (Birchall's and Clementi's Cat.) Atterbury died during the performance of one of his benefit concerts.

ATTEY, (John) an English composer of some songs, published, early in the seventeenth century, in a collection entitled "*Ayres of four and more parts.*"

ATTILIO. See Ariosti.

ATTWOOD (Thomas) was born in the year 1767. When nine years of age he was admitted a chorister in the chapel royal, and received the rudiments of his musical education under Dr. Nares, (the master of the chapel boys) and his successor, Dr Ayrton, remaining under their tuition about five years. When Attwood had attained his sixteenth year, he was so fortunate as to perform at Buckingham-house before his present majesty, then prince of Wales, who most graciously proposed to send him to Italy, to study under the celebrated masters of that school; and for this purpose settled a handsome income upon him, paid out of his royal highness's private purse, for the whole period of his absence from England. This unlooked-for patronage and bounty is, we know, remembered with the deepest sense of gratitude by Attwood, who ascribes to that generous act his future professional successes. In the year 1783, he accordingly went to Naples, where he resided two years, receiving instructions during that time from Fillippo Çinque and Latilla. From Naples he went to Vienna, where he was so fortunate as to become the pupil of the celebrated Mozart, under whom he studied till the year 1786, when he returned to England. His royal highness, still most nobly and generously continuing his patronage, nominated Attwood one of the musicians of his chamber band, to which the celebrated

Schræder was at that time attached. Soon after the marriage of the duke of York with the princess royal of Prussia, Attwood was applied to by the duke, to instruct her royal highness in music. On the arrival of the princess of Wales in England, he was also selected by his munificent patron to be her royal highness's musical instructor. In 1795, Attwood succeeded Jones as organist of St. Paul's cathedral; and in 1796 obtained the situation of composer to his majesty's chapels royal, succeeding the late Dr. Dupuis. Lastly, in 1821, his present majesty added to the numerous instances of royal favour already shown, and which he had continued through so long a period, by appointing Attwood to the situation of organist of the private chapel in the Pavilion at Brighton. All these situations he is said to have had the gratification of obtaining either directly from his majesty, or in consequence of his majesty's generous recommendation. For several years Attwood devoted much of his time to dramatic music, in which he was so eminently successful, that the public experienced a great loss when he thought fit to change the line of his studies. He composed several operas, of which the following were the most popular: "*The Prisoner*," "*The Mariners*," "*The Adopted Child*," "*The Smugglers*," and "*The Castle of Sorento*." Among his other works, the following are the greatest favourites with the public, viz.: songs, "*The Soldier's Dream*," "*The Adieu*," "*Sweet Charity*," and "*The Convent Bells:*" glees and trios, "*The Curfew*," "*In peace love tunes*," "*To all that breathe*," "*Qual Silenzio*," and "*Oh heavenly sympathy.*" Attwood has further produced several pieces of cathedral music; and of late years has employed a considerable portion of his time in this species of composition. In virtue of his office, as composer to the chapels royal, he wrote the coronation anthem, "*I was glad;*" which was performed at the coronation of George the Fourth. In speaking of this composition, a modern critic observes: "We have frequently heard from persons of undoubted authority, that Attwood has a profound knowledge of orchestral effects, and we now have a proof of the fact before us. In particular we admire the use which he has made of the wind instruments. His admirable disposition of them is, indeed, worthy of a pupil of Mozart."

AUBERLEN (S. G.) was living at Tubingen in 1802. He has composed many allemandes, &c.

AUBER, born at Paris in 1780, has composed many romances; amongst which "*Le bon-jour*" has been very popular. He is also the author of some quartets and concertos, and has lately produced at the *Théâtre Feydeau* an opera entitled "*La Neige ou le Nouvel Eginard.*" The music is said to display considerable talent, but too evidently in the style of Rossini.

AUBERT, musician to the duke of Bourbon, was engaged at the opera at Paris, as violinist, in 1727. He died in 1758. He composed some sonatas and other music.

AUBERT, son of the preceding, was first violin at the opera at Paris till 1771, when he retired with a pension. Either he or one of his brothers wrote a refutation of the principles of J. J. Rousseau respecting French music.

AUBERT, (P. F. Olivier) sometimes written O, a violoncellist at the comic opera at Paris, was born at Amiens, in 1763. He has written an excellent instruction book for the violoncello, also much instrumental music.

AUBERTI, a violoncellist at the Italian theatre at Paris, published some music for that instrument. He died about the year 1805.

AUBIGNY VON ENGELBRONNER, (Nina d') the youngest of two sisters who were celebrated composers of songs in Germany. She went some years since to the East Indies with an English family.

AUBIN, (Madame St.) a French singer at the comic opera about the year 1796.

AUDINOT, author of the *petit opera*, "*Le Tonnelier*," at Paris.

AUDINOT, (Mlle.) singer at the opera at Paris about the year 1782. Gretry

composed the music of some particular parts for her, especially "*Colinette à la Cour.*"

AUENBRUGGER, (F.) a female composer of vocal and instrumental music, died at Vienna in 1786. Her sister Mary-Anne also published some music.

AUFFMAN, (J. A.) a chapel-master, published three concertos for the organ at Augsburg, in 1754.

AUFFSCHNAITER, (BENEDICT ANTON) chapel-master at Passau, published between 1695 and 1719 various sacred compositions.

AUGUSTIN, court-musician to the emperor Maximilian I. 1512.

AUGUSTINI, (PAOLO.) See AGOSTINI.

AUGUSTINUS (AURELIUS) lived at the end of the fourth century; he wrote a book on music, which was printed at Basil in 1521.

AULBERUS or ALBERUS, a Lutheran, professor of music at Tubingen. Many of the canticles now in use in the Lutheran church are of his composition.

AULETTA (P.) composed an opera, entitled "*Ezio,*" about the year 1728.

AULETTA, an Italian buffo singer at the opera at Paris, in the year 1820.

AULNAYE, (MR. DE L') author of a work, entitled "*De la Saltation Théatrale,*" Paris, 1789, in which there are some observations on music.

AULUS GELLIUS lived a short time after the death of Plutarch, and wrote some works on music.

AUMANN, (DIETRICH CHRISTIAN) a composer at Hamburgh, published several vocal works between 1787 and 1789.

AUMER, a composer of some theatrical music at Vienna. (Boosey's Cat. 1822.)

AURELI, (A.) of Venice, a voluminous writer of dramatic pieces about the middle of the seventeenth century.

AURELIANUS REOMENSIS, a priest and musician at Rheims about the year 900.

AURENHAMMER, (MADAME) an ingenious professor of the harpsichord at Vienna, in 1787. She superintended the publication of some of Mozart's works. See BOSENHOENIG.

AURIEMMA, a Neapolitan composer for the opera about the year 1790.

AURISICCHIO, a Roman composer about the middle of the eighteenth century. He died very young.

AUTREAU, (J.) a painter, died in 1745. He wrote some French songs and an opera.

AUVERGNE, (ANTOINE D') director of the grand opera at Paris in 1792.

AUVRAY, (J. B.) composer of some romances and war-songs at Paris, in 1797 and 1800.

AVANTANO, (P.) an amateur of Naples, published in 1736, at Amsterdam, twelve sonatas for the violin and bass.

AVANZOLINI, (GIROLAMO) a contrapuntist of the seventeenth century, published at Venice, in 1623, some psalms for eight voices, with the thorough-bass.

AVAUX, (D') a musical amateur violinist at Paris, published many symphonies and quartets between the years 1787 and 1795. He also wrote, in 1784, a letter on a newly-invented pendulum to measure time and music. We have not seen this work, but probably it takes away the merit of originality from the Metronome of Maelzel.

AVELLA, (GIOVANNI D') a Franciscan monk, published a book on the rules of music, at Rome, in 1657.

AVENARIUS, (JOHANN) a German professor of theology, died in 1692. He left a work entitled "*Musica.*"

AVENARIUS, (PHILIPPE) organist at Attenburg, published some sacred music at Nuremburg in 1572.

AVENTINUS, (JOHANNES) a renowned German historian, died at Ratisbon, in 1534. He wrote a work entitled "*Musicæ Rudimenta.*"

AVERTEL, a composer of music for wind instruments at Vienna, at the end of the last century.

AVIA, (J.) a musical amateur, published in 1650, at Constance, a collection of convivial songs.

AVIANUS, (JOHANN) of Eisenberg,

died there in 1617. He wrote some works on music.

AVICENNA, a celebrated Arabian physician, died in 1036. He wrote a treatise on music in the Persian language.

AVILES, (Manuel Leitam de) chapel-master at Granada in 1625, and composer of several masses.

AVISON, (Charles) organist at Newcastle, and pupil of Geminiani, was the author of an essay on musical expression, published in the year 1752. He assisted in the publication of Marcello's music to the Psalms adapted to English words. Of his own compositions there are extant, five collections of concertos for violins, and two sets of sonatas for the harpsichord and two violins. (Clementi's Cat.) The music of Avison is light and elegant, but it wants originality. In his essay on musical expression, he was the encomiast of Marcello and Geminiani, frequently to the prejudice of Handel. His work was answered by Dr. Hayes of Oxford, who proved Avison to have been by no means a profound contrapuntist. Soon after Avison republished his book, with a reply to Dr. Hayes, and a letter containing many detached particulars relative to music. This last edition of Avison's work is now very scarce.

AVOLLO or AVOLIO (J.) appears, by Brietkopf's Catalogue of 1802, to be a composer of instrumental music at Leipsic. (See also Clementi's Cat.)

AVONTANO, (Pietro) a Neapolitan composer, published, in 1732, twelve sonatas at Amsterdam.

AVOSANI, (Orfeo) born near Milan in the early part of the seventeenth century, by no means justified by his talents the title which he chose to bestow on himself of *Husband to Eurydice*. He published some church music.

AXT (F. S.) died in Germany in 1745. He wrote a work entitled "*Annus Musicus.*"

AYLWARD (Theodore) was one of the assistant directors at the commemoration of Handel in 1784, at Westminster abbey. He composed some church music.

AYRTON (Dr. Edmund) was born in 1734, at Ripon in Yorkshire, of which borough his father was an active and upright magistrate, whose three immediate ancestors held, successively, the consolidated livings of Nidd and Stainley, within the liberty of that town.

He was intended for the church, and received his education at the free grammar-school of his native place; where, during five years, he was a contemporary of Beilby Porteus, afterwards bishop of London. But his father, finding it prudent to indulge his son's natural inclination for the study of music, placed him under the instruction of Dr. Nares, then organist of the cathedral at York, with whom he commenced an acquaintance, which ripened into a friendship that death alone terminated. At an early age he was elected organist, auditor, and *rector-chori* of the collegiate church of Southwell, in Nottinghamshire, where he resided some years, and married a lady of good family, by whom he had fifteen children, of which only three daughters and one son are now living. He quitted that place in 1764, upon being appointed gentleman of the chapel royal; shortly after which, he was installed a vicar-choral of St. Paul's cathedral, and subsequently became one of the lay-clerks of Westminster abbey. In 1780, he was promoted, by bishop Lowth, to the office of master of the children of his majesty's chapels, upon the resignation of his valuable friend Dr. Nares. In 1784, the university of Cambridge conferred on him the degree of doctor in music; and, some time after, he was admitted *ad eundem* in the university of Oxford. His exercise was a *grand anthem* for a full orchestra, which merited and gained so much praise, that it was ordered to be performed, with a complete band, in St. Paul's cathedral, on the 29th of July, 1784, being the day of the general thanksgiving for the peace. This work was afterwards published in score. In the same year he was chosen one of the assistant directors of the far-famed commemoration of Handel, in Westminster abbey; which situation he filled at all the succeeding

performances in that venerable building, till they were discontinued at the troublesome æra of the French revolution. In 1805, he relinquished the mastership of the children of the royal chapel, having been allowed for many previous years to execute the duties of all his other appointments by deputy. He died in 1808, and his remains were deposited in the cloisters of Westminster abbey, near those of his wife, and several of his children, whom he survived.

Dr. Ayrton was an excellent musician, of which his compositions for the church bear indubitable evidence. The performance of these has been confined chiefly to the royal chapel; but the publication of them, which has long been expected, would usefully augment the musical resources of our various choirs, and add no small lustre to the name of their author.

AZAIS published, in 1776, "*A Method for Music, according to a new Plan,*" and, in 1780, some sonatas and other instrumental music.

AZERETTO, composer of a Spanish march, published at Hamburgh. (Boosey's Cat. 1822.)

AZOPARDI, (Francesco) chapel-master, published, about the year 1760, a small treatise on composition, which was translated into French.

# B

BABBI, (Gregorio) a celebrated tenor singer at the opera at Lisbon, in 1755.

BABBI, (C.) chamber-musician to the elector of Saxony, at Dresden, where he published some instrumental music about the year 1780. He was a pupil on the violin of Paul Alberghi.

BABBINI, (Matteo) a celebrated tenor singer of the Bolognese school: he performed at the opera in London, in 1785.

BABELL, (William) an organist in London. His first essay on composition was to make the favourite airs in the operas of "*Pyrrhus and Demetrius*," "*Hydaspes*," and some others, into lessons for the harpsichord. After that he did the same by Handel's opera of "*Rinaldo*," and succeeded so well in the attempt, as to make from it a book of lessons, which (by the way) few would play but himself, but which has long been deservedly celebrated. He also composed twelve solos for the violin, or hautboy, twelve solos for the German flute and hautboy, and some concertos for small flutes and violins, and some other works enumerated in Walsh's Catalogue. Babell died a young man, about the year 1722, having shortened his days by intemperance. It seems the fame of Babell's abilities had reached Hamburgh, for Mattheson says he was a pupil of Handel; but in this he is mistaken, for Handel disdained to teach his art to any but princes.

BABTICOCCHI published, in 1786, some sonatas in London.

BACCHIUS, Senior, a great musician, lived probably in the second century. He wrote an introduction to music, which was translated into Latin, and published at Amsterdam, in 1652.

BACCI (Pietro Giacomo) was born at Perugia, a town in the Roman states, towards the middle of the seventeenth century. He composed several operas, the most approved of which was from a sacred subject, and entitled "*Abigail.*"

BACCUSI, (Hippolita) a composer at Cerreto in Italy, about the year 1550.

BACH (John Sebastian) was born on the 21st of March, 1685, at Eisenach, where his father, John Ambrosius, was musician to the court and to the town, and had a twin-brother, John Christopher, who was musician to the court and town of Armstadt, and was so very like him, that even their own wives could not distinguish them, except by their dress.

These twins were perhaps in this respect the most remarkable ever known. They tenderly loved each other; and their voice, disposition, and style of music was alike. If one was ill, the other was so likewise: they died also within a short time of each other. They were, indeed, a subject of astonishment to all who knew them. In the year 1695, when John Sebastian was not quite ten years of age, his father died; he had lost his mother at an earlier period. Being thus left an orphan, he was obliged to have recourse to an elder brother, John Christopher, who was an organist at Ardruff. From him he received the first instructions in playing on the clavichord. But his inclination and talent for music must have been already very great, since the pieces which his brother gave him to learn were so soon in his power that he began with much eagerness to look out for some that were more difficult. The most celebrated composers for the clavichord in those days, were Froberger, Fircher, John Gaspar Kerl, Bachelbel, Buxtehude, Bruhn, Böhme, &c. He had observed that his brother had a book, in which there were several pieces of the above-mentioned authors, and earnestly begged him to give it to him, but it was constantly denied, till his desire to possess the book was so increased by refusal, that he at length sought for means to get possession of it secretly. As it was kept in a cupboard which had only a little door, and his hands were still small enough to pass through, so that he could roll up the book, which was merely stitched in paper, and draw it out, he did not long hesitate to make use of these favourable circumstances: but for want of a candle he could only copy it in moonlight nights, and it took six whole months before he could finish his laborious task. At length, when he thought himself safely possessed of the treasure, and intending to make use of it in secret, his brother found it out, and took from him, without pity, the copy which had cost him so much pains; and he did not recover it till his brother's death, which took place soon after. John Sebastian, being thus again left destitute, went, in company with one of his schoolfellows, named Erdmann, afterwards Russian president in Dantzic, to Luneburg, and engaged there in the choir of St. Michael's school as a treble or soprano singer. His fine treble voice procured him here a decent livelihood; but he soon lost his voice, and did not immediately acquire another good one. His inclination to play on the clavichord and organ was as ardent at this time, as in his more early years, and impelled him to try to see and hear every thing, which, according to the ideas then entertained, would contribute to his improvement. With this view he not only went several times while he was a scholar, from Luneburg to Hamburgh, to hear the organist, John Adam Reinken, who was at that time very famous, but sometimes also to Zell, in order to get acquainted with the prince's band, which consisted chiefly of Frenchmen, and with the French taste, which was then a novelty in those parts. It is not known on what occasion he removed from Luneburg to Weimar, but it is certain that he became court-musician at the latter town in 1703, when he was just eighteen years of age. He exchanged this place, however, in the following year, for that of organist to the new church at Armstadt, probably to be able to follow his inclination for the organ better than he could do at Weimar, where he was engaged to play the violin. Here he began most zealously to make use of all the works of the organists at that time celebrated, and which he could procure in his situation, by which means he improved both in composition and the art of playing on the organ: further to gratify his desire of learning, he even made a journey on foot to Lubeck, to hear Diederich Buxtehude, organist to St. Mary's church in that city, with whose composition he was already acquainted. For almost a quarter of a year he remained a secret hearer of this organist, who was really a man of talent, and much celebrated in his time, and then returned with an increased stock of know-

ledge to Armstadt. The effects of his zeal and persevering diligence must already have excited great attention; for he received, in quick succession, several offers of places as organist; among others, that of the church of St. Blasius, at Muhlhausen, which he accepted. But a year after he had entered upon it, making a journey to Weimar, to perform before the reigning duke, his playing on the organ was so highly approved of, that he was offered the situation of court-organist, which he accepted. The extended sphere of action in which he here lived, impelled him to exert himself to the utmost; and it was probably during this period, that he not only made himself so able a performer on the organ, but also laid the foundation of his great compositions for that instrument. He had still further occasion to improve in his art; when his prince, in 1717, appointed him director of the concerts, in which place he had to compose and execute pieces of sacred music. Handel's master, Zachau, organist at Halle, died about this time, and J. S. Bach, whose reputation was already high, was invited to succeed him. He, in fact, went to Halle, to prove his qualifications, by performing a piece as a specimen of his skill. However, for what reason is not known, he did not enter upon the office, but left it to an able scholar of Zachau's, of the name of Kirchhof. John Sebastian Bach was now thirty-two years of age; he had made such good use of his time, had studied, composed, and played so much, and, by his unremitting zeal and diligence, acquired such a mastery over every part of the art, that he stood like a giant, able to trample all around him into dust. He had long been regarded with admiration and wonder, not only by amateurs, but by judges of the art, when, in the year 1717, Marchand, formerly much celebrated in France as a performer on the clavichord and organ, came to Dresden, where he performed before the king, and gained such approbation, that a large salary was offered him, if he would engage in his majesty's service. Marchand's merit chiefly consisted in a very fine and elegant style of performance; but his ideas were empty and feeble, almost in the manner of Couperin; so far at least as may be judged by his compositions. But J. S. Bach had an equally fine and elegant style, and at the same time a copiousness of ideas, which might perhaps have made Marchand's head giddy, if he had heard it. All this was known to Volumier, at that time director of the concerts in Dresden. He knew the absolute command of the young German over his thoughts and his instrument, and wished to produce a contest between him and the French artist, in order to give the prince the pleasure of judging of their respective merits, by comparing them himself. With the king's approbation, therefore, a message was sent to J. S. Bach, at Weimar, to invite him to this musical contest. He accepted the invitation, and immediately set out on his journey. Upon Bach's arrival in Dresden, Volumier first procured him an opportunity secretly to hear Marchand. Bach was not discouraged, but sent a polite note to the French artist, formally inviting him to a musical trial of skill: he offered to play upon the spot, whatever Marchand should set before him, but requested the same readiness on his part. As Marchand accepted the challenge, the time and place for the contest was fixed, with the king's consent. A large company of both sexes, and of high rank, assembled in the house of marshal count Fleming, which was the place appointed. Bach did not make them wait long for him, but Marchand did not appear. After a long delay, they at last sent to inquire at his lodgings, and the company learned, to their great astonishment, that he had left Dresden in the morning of that day, without taking leave of any body. Bach alone, therefore, had to perform, and excited the admiration of all who heard him: but Volumier's intention, to show a sensible and striking difference between the French and German artist, was frustrated. Bach received on this occasion praise in abundance; but, it is said, he did not

receive a present of a hundred louis d'ors, which the king had designed for him. He had not long returned to Weimar, when prince Leopold of Anhalt-Cothen, a great judge and lover of music, invited him to take the office of master to his chapel. He immediately entered on this situation, which he filled nearly six years; but during this time (about 1722) took a journey to Hamburgh, in order to perform on the organ there. His performance excited universal admiration. The veteran Reinken, then near a hundred years old, heard him with particular pleasure; and in regard to the chorus, "*An Wasserflüssen Babylons*," which he varied for half an hour in the true organ style, he paid him the compliment of saying, "I thought that this art was dead, but I see that it still lives in you." Reinken himself had, some years before, composed that chorus in this manner, and had it engraved, as a work on which he set a great value. His praise, therefore, was the more flattering to Bach. On the death of Kuhnaw, in the year 1723, Bach was appointed director of music and chanter to St. Thomas's school, at Leipsic. In this place he remained till his death. Prince Leopold of Anhalt-Cothen had a great regard for him, and Bach, therefore, left his service with regret. But the death of the prince occurring soon after, he saw that Providence had guided well. Upon this death, which greatly afflicted him, he composed a funeral dirge, with many remarkably fine double choruses, and executed it himself at Cothen. That in his present situation he received the title of master of the chapel from the duke of Weissenfels, and in the year 1736, the title of court composer to the king of Poland, elector of Saxony, is of little consequence; only it is to be observed, that the last title was derived from connections in which Bach was engaged by his office of chanter in St. Thomas's school. His second son, Charles Philip Emanuel, entered the service of Frederic the Great in 1740. The reputation of the all-surpassing skill of John Sebastian was at this time so extended, that the king often heard it mentioned and praised. This made him curious to hear so great an artist. At first he distantly hinted to the son his wish, that his father would one day come to Potsdam. But by degrees he began to ask him, directly, why his father did not come? The son could not avoid acquainting his father with these expressions of the king; at first however he would not pay any attention to them, being in general too much overwhelmed with business. But the king's expressions being repeated in several of his son's letters, he at length, in 1747, prepared to take this journey, accompanied by his eldest son, William Friedemann. At this time the king had every evening a private concert, in which he himself generally performed some concertos on the flute. One evening, just as he was getting his flute ready, and his musicians were assembled, an officer brought him the list of the strangers who had arrived. With his flute in his hand he ran over the list, but immediately turned to the assembled musicians, and said, with a kind of agitation, "Gentlemen, old Bach is come." The flute was now laid aside, and old Bach, who had alighted at his son's lodgings, was immediately summoned to the palace. The king then gave up his concert for that evening, and invited Bach to try his forte-pianos, made by Silvermann, which stood in several rooms of the palace. The musicians went with him from room to room, and Bach was invited everywhere to play unpremeditated compositions. After he had gone on for a short time, he asked the king to give him a subject for a fugue, in order to execute it immediately without any preparation. The king admired the learned manner in which his subject was thus executed extempore; and probably to see how far such art could be carried, expressed a wish to hear a fugue with six obligato parts. But, as it is not every subject that is fit for such full harmony, Bach chose one himself, and immediately executed it, to the astonishment of all present, in the same magnificent

and learned manner he had done that of the king. His majesty desired also to hear his performance on the organ. The next day, therefore, Bach was taken to all the organs in Potsdam, as he had before been to Silvermann's forte-pianos. After his return to Leipsic, he composed the subject which he had received from the king, in three and six parts, added several artificial passages to it, in strict canon, and had it engraved under the title of "*Musicalishes Opfer*," (Musical Offering) and dedicated it to the inventor. This was Bach's last journey. The indefatigable diligence with which, particularly in his younger years, he had frequently passed days and nights in the study of his art, had weakened his sight. This weakness continued to increase in his latter years, till at length it brought on a very painful disorder in the eyes. By the advice of some friends, who placed great confidence in the ability of an oculist who had arrived at Leipsic from England, he ventured to submit to an operation, which twice failed. Not only was his sight now wholly lost, but his constitution, which had been hitherto so vigorous, was quite undermined by the use of, perhaps noxious, medicines. In consequence of the operation he continued to decline for full half a year, till he expired, on the evening of the 30th of July, 1750, in the sixty-sixth year of his age. On the morning of the tenth day before his death, he was suddenly able to see again, and bear the light. But a few hours afterwards he was seized with an apoplectic fit, this was followed by an inflammatory fever, which his enfeebled frame, notwithstanding all possible medical aid, was unable to resist.—Such was the life of this remarkable man. We will only add, that he was twice married; and that he had by his first wife seven, and by the second wife thirteen children, namely, eight sons and five daughters. All the sons had admirable talents for music; but they were not fully cultivated, except in some of the elder ones. Concerning the performance and compositions of Bach, it certainly is true what Marpurg says, that "he was many musicians in one."—"No true idea," says Kollmann "can be formed of S. Bach's organ playing, except by hearing his works, expressly composed for the organ, performed in the manner in which he played them, viz. those for the *full* organ, on a good large instrument, and the pedal part on a double bass stop; those for *solo* stops, on as many sets of keys with different stops as they contain parts, and the bass part on a suitable double bass stop. And it must be observed, that though many of Bach's pieces composed for the harpsichord, also have a fine effect on a manual organ, particularly most of his forty-eight fugues in the '*Well tempered Clavier*,' the list of his works will show, that they do not come under the denomination of his organ pieces; because they are deficient in *his* principal requisite for such pieces, namely, a part for obligato pedals; and consequently their effect cannot give an idea of *his* organ playing, unless an obligato part for the pedals be still selected from their bass part, and performed on a double bass stop." Concerning Bach's abilities as a performer on the harpsichord Kollmann thus proceeds: "It might perhaps be supposed, that one so familiar with the deep and heavy touches of a large organ, and with a true organ style, could not be equally great in the brilliancy, expression, and style calculated for stringed instruments. But the nature of all his compositions for the *clavier*, (harpsichord and clavichord) as well as the unanimous testimony of all the writers on that subject, convince us of the contrary; which is also proved by his uncontested victory over the elegant harpsichord player Marchand, mentioned before. That he must likewise have been a great performer on the violin, follows, not only from his first appointment, which was as violinist, but also, and particularly, from his *solos* for the violin. Again, his solos for the violoncello prove, that he also had the greatest practical knowledge on that instrument." The following list of S. Bach's works are given by Kollmann: "1st, '*Clavierübung*,' part first, consisting of preludes, allemandes, courantes,

sarabands, gigues, menuets, &c. In the new Leipsic edition, this work is entitled '*Exercices pour le Clavecin.*'—2d, '*Clavierübung,*' part second, (*Exercices pour le Clavecin*) containing a concerto in the Italian style, and an overture in the French style, for a harpsichord with two sets of keys.—3d, '*Clavierübung,*' part third, (*Exercices,* &c.) containing *Vorspiele,* or the giving out of hymns, for the organ; and four duets (pieces in two obligato parts only) for the harpsichord, which are a complete harmony throughout.—4th, 'Six *Chorale,* (hymns) of divers kinds, for an Organ with two Sets of Keys and Pedals.'—5th, '*Clavierübung,*' part fourth, (*Exercices,* &c.) containing an *air* with *thirty variations,* for a harpsichord with two sets of keys, as mentioned before.—6th, '*Five Canonical Variations on the Christmas Hymn, Von Himmel hoch,* ('Behold I bring you good tidings') for an Organ with two Sets of Keys and Pedals.' They are in divers intervals, similar to those of the preceding work.—7th, '*Musical Offering,*' (as mentioned before) dedicated to Frederick II. king of Prussia, consisting in a fugue ricercata in three parts, also one in six parts for one performer, divers canons, and a trio for the German flute, (that king's favourite instrument) with a violin and bass. The whole composed on the subject which his majesty laid before Bach to extemporize upon.—8th, '*The Art of the Fugue,*' consisting in twenty-three periodical and canonical fugues, on *one subject,* the last with two additional subjects, and a hymn for three sets of keys and pedals.—9th, '*An Hundred Hymns,*' in four parts, published in two books, by his son Emmanuel Bach; and four more books of hymns, published by Kirnberger.——The following have been more recently printed: A. *Works for the harpsichord, without accompaniments.* 1st, Six Preludes for the Use of Beginners.—2d, Fifteen Inventions, in two parts.—3d, Fifteen Inventions, in three parts, also called Symphonies.—4th, The Well-tempered Clavier, part one and two, each part consists in twenty-four preludes and fugues, being one in every major and minor key.—5th, A Chromatic Fantasia and Fugue. This is the beautiful piece printed, with some additions of Mr. Kollmann, by Preston.—6th, A Fantasia. This is like an allegro of a sonata.—7th, Six Suites, containing preludes, allemandes, courantes, sarabands, gigues, &c. also called English suites.—8th, Six lesser Suites, containing allemandes, courantes, &c. also called French suites.——B. *Works for the harpsichord, with accompaniments.* 1st, Six Sonatas for the Harpsichord, with a Violino Obligato.—2d, Many single Sonatas for the Harpsichord, with Accompaniments for the Violin, Flute, Viola da gamba, &c.—3d, Concertos for the Harpsichord, with numerous Accompaniments.—4th, Two Concertos for two Harpsichords, with Accompaniments for Violins, Tenor, and Violoncello.—5th, Two Concertos for three Harpsichords, with the same Accompaniments, which are also concerting among themselves.—6th, A Concerto for four Harpsichords, with the above Accompaniments.——C. *Works for the Organ.* 1st, Grand Preludes and Fugues, for Manuals and Obligato Pedals.—2d, Vorspiele (Preludes) on various Hymns.—3d, Six Sonatas or Trios, for two Manuals and Obligato Pedals.——D. *Works for bow instruments.* 1st, Six Solos for a Violin, without any Accompaniments. These are a most unique work.—2d, Six Solos for a Violoncello, without any Accompaniment. These are similar to the preceding ones.——E. *Vocal Works.* 1st, Five complete Annual Choruses of Church Pieces, (like Cantatas) with Recitatives, Airs, and Choruses, for every Sunday and other Festival.—2d, Five Passions, among which there is one for two Choirs.—3d, Many Oratorios, Masses, Magnificats, and single Sanctuses; also Pieces for Birthdays, Name-days, and Funeral Pieces; Wedding Masses, Evening Pieces, and several Italian Cantatas.—4th, Many Motets, for one and two Choirs. N.B. Of those for two choirs there are at present only eight extant."

BACH, (CARL PHILIPP EMMANUEL) second son of the great Sebastian Bach, and born in 1714, was commonly named Bach of Berlin. He was chapel-master to the

princess Amelia of Prussia. His father was his only master in music; but it appears that he acquired from Hasse's operas his fine vocal taste in composing lessons so different from the dry and laborious style of his father. He modestly gave as a reason for choosing a style of his own, or at least for differing from that of his instructor, that he was aware if he had followed his father's method he never could have equalled him. In the year 1767, he was chosen director of music at Hamburgh, in which town he resided many years, and died there in 1788. Emmanuel Bach declares, that of all his works, those for the clavichord or piano-forte are the chief in which he indulged his own feelings and ideas. His principal wish was to play and compose in the most vocal manner possible, notwithstanding the great defect of all keyed-instruments, except the organ, in not sustaining their tone. To make a harpsichord or piano-forte sing is indeed not easily accomplished, as the ear must be tired by too thin a harmony, or stunned by too full and noisy an accompaniment. In his opinion, music ought to touch the heart; and he never found that this could be effected by running, rattling, drumming, or arpeggios. If Haydn ever looked up to any great master as a model, it seems to have been Emmanuel Bach. The bold modulations, rests, pauses, free use of semitones, and unexpected flights of Haydn, remind us frequently of Emmanuel Bach's early works, more than of any other composer. But in writing for violins, it must be confessed, that Haydn surpassed his model, in facility and invention. Emmanuel Bach's compositions consist of symphonies, concertos, sonatas, and much church music. In the whole, there are more than fifty different published works of his composition, some of which were printed after his decease.

BACH, (John Christian) called Bach of Milan, and afterwards Bach of London, was a son of Sebastian by his second wife. He was very early in life deprived of the instructions of his father, and was for some time a scholar of his elder brother Emmanuel, under whom he became a fine performer on keyed-instruments. He subsequently went to Italy, where his chief study was the composition of vocal music: here he added new lustre to his name and family by his several dramatic compositions, and was appointed by the empress queen, organist of the Duomo of Milan. In 1763, he was engaged by Mattei to compose for the opera in London, and he soon afterwards arrived in this country. His first opera in England, "*Orione*," was extremely applauded for the richness of its harmony, the ingenious texture of its parts, and, above all, for the new and happy use the composer had made of wind instruments; this being the first time clarionets had admission in our opera orchestra. Soon after this, J. C. Bach and Abel, uniting, opened a subscription for a weekly concert; and as their own compositions were new and excellent, and the best performers of all kinds enlisted under their banners, this concert was better patronised and longer supported than perhaps any one that had ever been established in this country, having continued for at least twenty years in uninterrupted prosperity. While C. Bach was in Italy he made little use of his piano-forte, but to compose for or accompany a voice; but when he arrived in England his style of playing was so much admired, that he recovered many of the losses his hand had sustained by disuse, and by being constantly cramped and crippled by a pen; but he never was able to reinstate it in force and readiness sufficient for great difficulties: and, in general, his compositions for the piano-forte are such as ladies can execute with little trouble, and the allegros rather resemble *bravura* songs than instrumental pieces for the display of great execution; on which account they lose much of their effect when played without the accompaniments, which are admirable, and so masterly and interesting to the audience, that want of execution or complication in the harpsichord part is never discovered. There are many admirable airs in the operas he composed for our stage, that long remained in favour. The richness of the accompani-

ments perhaps deserve more praise than the originality of the melodies; which, however, are always natural, elegant, and in the best taste of Italy, at the time he came over. The Neapolitan school, where he studied, is manifest, in his "*Cantilena*," and the science of his father and brother, in his harmony. The operas of this master are the first in which *da capos* disappeared, and in which, about this time, began to be generally discontinued, the second part being incorporated with the first, to which, after modulating into the fifth of the key, the singer generally returns. Bach seems to have been the first composer who observed the law of *contrast* as a *principle.* Before his time, there frequently was contrast in the works of others, but it seems to have been accidental. Bach, in his symphonies and other instrumental pieces, as well as his songs, seldom failed, after a rapid and noisy passage, to introduce one that was slow and soothing. His symphonies seemed infinitely more original than either his songs or harpsichord pieces, of which the harmony, mixture of wind instruments, and general richness and variety of accompaniment, are certainly the most prominent features. J. C. Bach remained in London almost constantly till his death, which took place in the year 1782.

BACH, (JOHANN CHRISTOPH FRIEDRICH) ninth of the eleven sons of Sebastian Bach, was born at Weimar in 1732. He was a pupil in music of his father and elder brothers; and he published some instrumental works not unworthy the name of Bach. He held the situation of master of the concerts, at the court of Buckeburg. J. C. F. Bach imitated Emmanuel Bach's manner, but did not equal him. According to the testimony of W. Friedemann, he was, however, the ablest performer of all the brothers, and the one who played most readily his father's compositions for the clavichord.

BACH, (WILHELM FRIEDEMANN) eldest son of Sebastian Bach, was born in 1710. He approached the nearest to his father in the originality of his musical conceptions. All his melodies have a different turn from those of other composers, and yet they are not only extremely natural, but, at the same time, uncommonly ingenious and elegant, When performed with delicacy, as he himself used to play them, they cannot fail to enchant every connoisseur. It is only to be regretted that he tried more to play from his fancy, and to seek after extemporaneous musical delicacies, than to write; the number, therefore, of his compositions is but small. W. F. Bach died at Berlin in 1784.

BACH, (CECILIA) wife to John Christian Bach. Her maiden name was Grassi. She performed the first woman's part for several successive years at the opera in London.

BACH, (FRIEDRICH LUDWIG) a music-master at Berlin, was living in 1790, and has made many good scholars.

BACH, (GEORGE CHRISTOPHER) a singer and composer, who lived in the year 1689 at Schweinfurt. Among the music of Emmanuel Bach was found some church music by this composer.

BACH, (JOHANN BERNHARD) nephew of Sebastian Bach, was organist at Ordnuff, where he died in 1742.

BACH, (JOHANN BERNHARD) chamber-musician and organist at Eisenach. He died in 1742. He composed some very fine overtures in the French style.

BACH (JOHANN CHRISTOPH) was probably one of the greatest contrapuntists and most expert organists in Germany towards the close of the seventeenth century. He was court and town organist at Eisenach. In the archives (as they were called) of the Bach family, which Emmanuel Bach possessed in Hamburgh, there was, among other pieces, a motet of Johann Christoph's composition, in which he had ventured to make use of the extreme sixth, which, in his days, was considered an extremely bold attempt. He was also an uncommon master of full harmony, as is proved by a piece of church music, composed by him for Michaelmas-day, to the words "*Es erhub sich ein streit,*" which has twenty obligato parts, and yet is perfectly pure in respect to the harmony. A second proof of his great skill in harmony is, that he is stated never to have

played on the organ and clavichord with less than five necessary or obligato parts.

BACH, (JOHANN ERNST) chapel-master to the duke of Weimar at Eisenach, was born there in 1722. He published a collection of fables set to music, and several instrumental works. He died in 1781.

BACH, (JOHANN LUDWIG) born in 1677, was chapel-master to the duke of Saxe-Meiningen, and died in 1730. He composed some good church music.

BACH, (JOHANN MICHAEL) brother of Johann Christoph, was born at Armstadt in 1660. He composed much sacred music.

BACH, the younger, (JOHANN MICHAEL) was an advocate in the duchy of Mecklenburg, in 1792. He published at Cassel, in 1780, a method for composition.

BACH, (OSWALD) author of rules for singing, in 1790.

BACH, (WILHELM) son of J. C. F. Bach, born in 1754, was chapel-master to the queen of Prussia in 1798. He published a celebrated cantata, dedicated to the king, and some instrumental works.

BACHAUMONT, (LOUIS PIERRE DE) author of memoirs on the opera, Paris, 1745.

BACHMANN (CARL LUDWIG) was chamber-musician to the king of Prussia, and one of the founders of the amateur concert at Berlin. He had also a manufactory of violins and tenors; the latter are much esteemed. Bachmann died in the year 1800.

BACHMANN, (CHARLOTTE CHRISTINE WILHELMINE) wife of the preceding, a celebrated singer at Berlin since the year 1779. She has also published several songs.

BACHMANN, (FRIEDRICH WILHELM) a violinist and composer of instrumental music, now resident at Berlin.

BACHMANN, (GOTTLOB) organist at Zeist, in the year 1791. He published much vocal and instrumental music between the years 1795 and 1806.

BACHMANN, (J.) composer of sonatas, &c. published at Vienna in 1796.

BACHMANN, (PATER SIRT) an excellent contrapuntist and organist in Suabia, was born in 1754. He published much music for the organ, &c.

BACHOFEN, a composer, lived at Zurich in Switzerland, in the year 1745, and published some vocal works.

BACHSCHMIDT, chapel-master at Eichstadt, about the year 1783. He composed some quartets, &c.

BACILLY, (B. DE) author of a work on singing, Paris, 1668.

BACKOFEN, (J. G. H.) a composer and excellent performer on various instruments, was chamber-musician at Gotha. He has composed much instrumental music; the last which we have seen is dated 1803.

BACKOFEN, (ERNST) younger brother of the preceding, a celebrated bassoon player at Nuremburg in 1803. He was a pupil of Schwarz.

BACKOFEN, (GOTTFRIED) youngest brother of the two preceding, was first clarionet player at Nuremburg in 1803, and is still resident in that town.

BADER, a principal tenor singer at the German theatre in Berlin. His power, firmness, and tone, together with his delightful performance, gain him much approbation.

BADIA, (CARLO AGOSTINO) court-musician and composer at Vienna, at the beginning of the eighteenth century. He composed several operas and oratorios.

BADONINI, a celebrated Italian singer about the year 1776.

BAEHR, (JOSEPH.) See BEER.

BAER, (FERDINAND.) See PAER.

BAEUMEL, director of the music at Bamberg, died in 1796. He was an excellent performer on the violin.

BAEUMER, (FRIEDRICH) chamber-musician to the queen of Prussia in 1794. He has published some romances, &c.

BAGATELLA (ANTONIO) wrote at Padua, in 1796, a valuable work on the construction of violins, tenors, violoncellos, and bass-viols.

BAGATTI, (FRANCESCO) a celebrated composer and organist at Milan. He wrote some church music about the year 1650.

BAGGE, (Baron C. ERNEST DE) gentle-

man of the chamber to the king of Prussia, died at Paris in 1791. He was a celebrated amateur player on the violin; but had a most singular method. He published also a concerto for that instrument.

BAGLIONI, (Francois) born at Rome, was an excellent singer since the year 1740. He had five daughters, all of whom distinguished themselves as singers.

BAGLIONI, (Louis) son of the preceding, and one of the best violinists at Wurtemberg since the year 1770.

BAHIDT, a celebrated performer on the hautboy at Copenhagen. He performed lately at Weimar.

BAHN published at Berlin, in 1790, six trios for the harpsichord and two violins.

BAIF, (John Antony de) private secretary of Charles IX., died at Paris in 1591. He published several musical works.

BAILDON, a celebrated English glee composer, flourished between the years 1760 and 1780. He is the author of the two glees, "*Adieu to the Village delights,*" and "*When gay Bacchus filled my breast;*" both of which, in their different styles, must ever delight the amateur of our English part-songs.

BAILEY, (Anselm) an English composer, published "*A Treatise on singing and playing with just expression and real elegance,*" London, 1771.

BAILLEUX (Antoine) published at Paris, in 1758, six symphonies for four performers; and about 1767, six symphonies for a full orchestra. He also wrote some solfeggi for vocal and instrumental music, a third edition of which appeared in 1792.

BAILLON, (P. L.) guitar and singing master, and author of a method for that instrument, published at Paris in 1781.

BAILLOT, (Pierre) a celebrated French violinist, was born near Paris, about the year 1770. He went to Rome for some years and took lessons of Polani, an excellent professor of the school of Tartini. About the year 1795, he succeeded Rode as professor of the violin to the conservatory of Paris; since which time he has edited an excellent method for the violin, and one for the violoncello, both of which are now in use at the conservatory; he has also published some instrumental music.

BAILLOU, (Luigi) director of the music at the opera in Milan in 1784: he has published several pieces for the theatre.

BAILLY (Mons. de) published "*Curious Remarks on the Art of Singing,*" Paris, 1668.

BAINI, (Lorenzo) an Italian composer, born at Venice, composed some opera music between the years 1785 and 1790.

BAINVILLE, organist at Angers, published some music for his instrument in the year 1767.

BAJ, (T.) author of the *Miserere*, commonly sung on Holy-Thursday in the pontifical chapel at Rome, was born near Bologna, and died at Rome in 1718. His *Miserere* is a *chef-d'œuvre* for its prosody and just accentuation of the words. It is the only modern production received in the pope's chapel.

BAKER, (Dr.) a composer and eminent performer on the violin and piano-forte, was born at Exeter in the year 1768. From his mother's sister he received his first instructions, by which he was enabled, at the juvenile age of seven, to perform with precision on the harpsichord, Handel's and Scarlatti's lessons. His first masters were Hugh Bond and the late celebrated Jackson, (at that time organist of the cathedral, at Exeter) and for the violin, Ward, which combined instructions enabled him very soon to lead the concerts in that neighbourhood.

About the age of seventeen he left Exeter for London, from whence he was received in the family of the Earl of Uxbridge, to whom he is indebted for the principal part of his musical education. He was under Cramer, (the father) for the violin, and Dussek for the piano-forte. It was through this nobleman's interest, exerted in his favour, that he was permitted to perform the "*Storm*" in Hanover-square rooms, which, by the late Dr. Burney, was

considered an inimitable imitation. During his residence as organist at Stafford, he took his degree at Oxford. The principal of Dr. Baker's works are the following. His numerous manuscript compositions, we are informed, will also be printed. "*Three Sonatas, dedicated to Lady Wright, for the Piano-forte and Violin.*" "*Three, dedicated to Countess Talbot.*" "*Three Duets for two Performers, dedicated to the Duchess of Rutland.*" "*Six Anthems for four, five, and six Voices.*" "*Voluntaries for the Organ.*" "*Glees, for three and four Voices, dedicated to the Earl of Uxbridge.*" "*The Storm at Sea, and the whole of the Music performed at his Concert at the Hanover-square Rooms.*" "*Duets for two Voices, dedicated to Miss Abrams.*" "*The Overture and Songs of the Caffres, a musical Entertainment performed at Covent-garden Theatre.*" To the above may be added, a great number of songs, several sung in public by Incledon, &c.; duets, concertos, solos for the violin, and airs with variations for the piano-forte.

BALARINI, one of the most eminent Italian singers of the seventeenth century.

BALBATRE, (Claude) born at Dijon in 1729, came to Paris in 1750. He was an excellent organist of Rameau's school. His organ concertos at the *concert-spirituel*, were long the delight of Paris. He published some works for the harpsichord; and died in 1799.

BALBI, (Lorenzo) a violoncellist and composer at the beginning of the eighteenth century.

BALBI, (Ignatius) an Italian singer. He composed some ariettes in Germany, about the year 1782.

BALBO, (Lodovico) a celebrated composer at Venice, was a scholar of Costanzo Porta; he published some church music about the year 1578.

BALDACINI, (Antonio Luigi) an Italian violinist, published some sonatas about the year 1720.

BALDAN published six symphonies at Venice in 1785.

BALDENEKER, (U.) court-musician and violinist at Mentz, published some trios for the violin at Frankfort, about the year 1784.

BALDI, singer at Handel's operas in London in 1726.

BALDUNI, a first female singer at the opera at Venice in 1778.

BALESTRA, (R.) an Italian composer at the beginning of the seventeenth century.

BALETTI (Riccob. Elena) was born at Stuttgard in 1768. She was afterwards first singer at the Opera Buffa at Paris.

BALLABENE, (Gregorio) a vocal composer at Rome, was born about 1720. He composed much sacred music.

BALINO, a celebrated tenor singer at the chapel royal at Lisbon. He died in 1760.

BALL, (William) professor of music at Wells in Somersetshire, is eminent, in the district of country in which he resides, as a teacher and performer.

BALLAROTTI, a composer of opera music at Venice at the end of the seventeenth century.

BALLETTI, (Mademoiselle) first female singer, in 1798, at the Opera Buffa at Paris.

BALLICOURT, a celebrated flutist and composer for his instrument in London, about the year 1744. (Preston's Cat.)

BALLIERE (C. L. D.) died at Rouen in 1800. He wrote, among other works, a theory of music, which, although approved by the academy of Rouen, is essentially false.

BALTAZARINI, a celebrated violinist, was sent, at the head of a band of violin players, from Piedmont, by marshal Bressac, to Catherine of Medicis, and appointed by that princess her first *valet de chambre*, and superintendent of her music. He was the delight of the court, as well by his skill on the violin as by his invention of *ballets*, or fêtes with dancing and music. It was he who composed, in 1581, the *ballet* for the nuptials of the duke de Joyeuse with Mademoiselle de Vaudemont, sister of the queen; an entertainment that was represented with extraordinary pomp. Dr.

Burney thinks this was the origin of the heroic and historical *ballet* in France.

BALTZAR (Thomas) was born at Lubec, and was esteemed the finest performer on the violin of his time. He came to England in the year 1658, and lived about two years in the house of sir Anthony Cope, of Hanwell, in Oxfordshire. He was the great competitor of Davis Mell, who, though a clock-maker by trade, was, till Baltzar came hither, allowed to be the finest performer on the violin in England; and after his arrival, he divided with him the pu blic applause, it being agreed that Mell excelled in the fineness of his tone and the sweetness of his manner, and Baltzar in the power of execution and command of the instrument. Moreover it is said of the latter, that he first taught the English the practice of shifting, and the use of the upper part of the finger board. Baltzar was given to intemperance, and is said to have shortened his days by excessive drinking: he was buried in Westminster abbey, in the year 1663.

BALVANSKY published twelve *Hongroises* at Vienna in 1795.

BALZIANI, (Leonardo) a violin composer at the beginning of the last century.

BAMBERGER, (Madame) a celebrated German singer at Frankfort.

BAMBINI, (F.) of Bologna, came to France, when ten years of age, with his father, who was manager of a company of Italian comedians. They performed about the year 1760 in Paris. F. Bambini composed several operas, also some instrumental music.

BANCHIERI, (Ariano) a celebrated Italian composer between the years 1598 and 1638.

BANCZAKEWIC, a chapel-master, now resident at Warsaw, has composed some sacred music, and is a warm promoter of that style of composition.

BANDINI, (Angelo Maria.) Among the musical manuscripts purchased by Dr. Burney at Rome in 1770, was the music book of Salvator Rosa, the celebrated painter, poet, and musician. No. 11, in the above-mentioned curious manuscript, contains a grumbling, gloomy history of Salvator Rosa, in which the comic exaggeration is not unpleasing; but it is rather a satire on the times in which he lived, than a lyric composition. However, it is set by Bandini; but being chiefly narrative, the music is almost wholly recitative. Dr. Burney has published a translation of this cantata. Bandini was a native of Florence.

BANESTER, (G.) an old English composer about the year 1490.

BANISTER (John) succeeded the celebrated Baltzar, as leader of king Charles's new band of twenty-four violins. He is the first English violinist of any note. He died in 1679. He set to music the opera of "*Circe*," written by Davenant, and performed at the theatre and in Dorset-gardens in 1676. He also composed several songs. Banister was the first musician who established lucrative concerts in London. These concerts were advertised in the London Gazette of the times: and in No. 742, December 30th, 1672, there is the following advertisement: "These are to give notice, that at Mr. John Banister's house, now called the Music-school, over against the George taverne, in White Friars, this present Monday, will be Musick performed by excellent masters, beginning precisely at four of the clock in the afternoon, and every afternoon for the future, precisely at the same hour."

BANISTER, (John) son of the preceding, was an eminent performer on the violin; he was one of king William's band, and played the first violin at Drury-lane, when operas were first performed there. He died about the year 1725. He composed several grounds, with divisions, inserted in the "*Division Violin.*"

BANISTER, (Charles) a bass singer at the London theatres in the latter part of the last century, and father to John Banister, the celebrated comedian. C. Banister's voice and style were alike powerful by nature and feeling, though rough and unpolished. He gave Carter's very spirited description of a sea-fight, "*Stand to your guns, my hearts of oak,*" with a

corresponding animation. Shield wrote "*The Wolf*" for him.

BANISTER, (H. J.) a composer of vocal music and teacher, resident in London. Some of his songs are published at the Harmonic Institution.

BANK, (J. C. H.) a composer and organist at Magdeburg, published some music for the piano at Leipsic, about the year 1797.

BANKHART, professor of music at Leicester, is an eminent violoncellist. He performed at the York musical festival in 1823.

BANNEUX, a theatrical composer at Paris about the year 1798.

BANNUS, (JOAN ALBERTUS) a writer on music in the first half of the seventeenth century. His works were published in Holland; amongst others, a book in the Italian language, called "*Alimenta Musicæ.*"

BANTI, (BRIGIDA GEORGI) a celebrated female Italian singer, was the daughter of a Venetian gondolier, and in her youth nothing more or less than a street singer in Georgi, her native town; where a noble amateur, having noticed the brilliancy of her voice, had her instructed in singing at his expense. It is probable she was shortly after advised to try her fortune in a foreign country, for she soon left Venice on her road to Paris; not however, as it would seem, in prosperous circumstances, since she sang at coffee-houses and inns at Lyons, and other towns, for small sums collected from the guests. Monsieur de Visnes, then manager of the opera at Paris, relates, that, in the year 1778, he stopt one evening at a coffee-house on the Boulevards, being struck by the sound of a very beautiful voice; it was Banti whom he heard, as she was singing in the coffee-room. He put a louis d'or into her hand, desiring her to call on him the next morning. The result was, that Monsieur de Visnes engaged her immediately for the *Opera Buffa*, where she made her *début*, by an air sung between the second and third acts of "*Iphigénie en Aulide*," and created an universal sensation of delight. After the departure of the celebrated Agujari from London, the managers of the Pantheon engaged Madame Banti for three seasons, upon condition that £100 a-year should be deducted from her salary, for the payment of an able master to cultivate her voice. Sacchini was the first appointed to this office; but he found her so idle and obstinate, that he soon quitted her as an incurable patient. She was next assigned to Piozzi, whose patience was likewise soon exhausted, by her incorrigible inattention. Her last master in England was Abel; soon after which she left this country, and sang with enthusiastic applause at several of the German courts, and subsequently at almost every principal town in Italy. Her great success certainly exemplifies most strongly the truth of the old adage, "That there are a hundred requisites necessary to constitute a good singer, of which, whoever is gifted with a fine voice, is already in possession of ninety-nine." After several years' absence, Banti returned to England in the spring of 1790, when her performance and singing in Gluck's opera of "*Alceste,*" was thought to be most perfect; every look, every action, every note, appearing to be strictly appropriate to the character she had assumed, and to no other. Soon after this, on the occasion of Lord Howe's victory, Banti introduced in one of her cantatas the national air of "*God save the King,*" in a style which perfectly electrified the audience. In the year 1799, she enraptured every hearer by her performance in "*Ines de Castro,*" composed by Francesco Bianchi, and then first produced. The celebrated prayer in it, "*Gran Dio che regoli,*" was given in a style of tenderness and appropriate devotion, which perhaps has never been exceeded on the stage. We believe that the year 1802 was the last season of Banti's singing in England. She died at Bologna, in 1806, aged about fifty. It is said, that, on opening her body, the lungs were found to be of an unusually large size.

BANUS. See BANNUS.

BANWART, (JACOB) a composer of

motets, &c. in the latter half of the seventeenth century.

BAPTISTA, (Fr. Francisco) an Augustine monk and music-master at Cordova, in 1625.

BAPTISTE, (John.) See Bonnometti.

BAPTISTE, a celebrated French violinist at Paris, at the commencement of the last century. He went to Rome, to learn of Corelli the method of playing his sonatas, which no one at that time in Paris could execute.

BAPTISTE, (Ludwig Alb. Friederich) a composer of instrumental music, died at Cassel, between the years 1760 and 1770. See Battista.

BAPTISTIN. See Batistin.

BARANELLI. See Galuppi.

BARANIUS, (Henrietta) a female singer at Berlin between the years 1784 and 1797.

BARAVICINI, (Madame) a celebrated female performer on the violin. She was born at Milan in 1778.

BARBA, (Daniel) a composer of instrumental music at Vienna about the year 1799.

BARBANDT, (Charles) about the year 1764, organist at the Bavarian chapel in London. He was the master of Samuel Webbe, the celebrated glee composer, and in 1766 published a small collection of pieces for the catholic service, under the following title, "*Sacred Hymns, Anthems, and Versicles, for Morning and Evening Service.*" This work is now extremely scarce.

BARBARINO, (Bartolomeo) called *Il Pesarino,* a composer, born at Fabriam at the end of the sixteenth century. He published some madrigals at Venice.

BARBELLA, (Emanuele) a modest ingenious musician, and true follower of Tartini's principles on the violin. He studied composition under the celebrated Leo, and pleasantly remarks of himself, that, "notwithstanding this advantage, Barbella is a mere ass, who knows nothing." He died at Naples in 1773. Some of Barbella's compositions for the violin have been published in England. (Preston's Cat.)

BARBER, an English composer of vocal and instrumental music about the year 1790. (Preston's Cat.)

BARBICI published some quartets for violins at Paris in 1769.

BARBIER, (Madame Walbonne) a French female singer about the year 1800.

BARBIER, (Mrs.) an English singer between the years 1711 and 1729. Her timidity, on her *début,* is favourably alluded to by Addison, in No. 231 of the Spectator.

BARBIERE, a dramatic composer about the year 1790. He wrote an oratorio, "*La Pazienza di Tobia.*"

BARBIERI, (Giovanni Angelo) an Italian singer and composer about the year 1650.

BARCA (Don Alessandro) published a new theory of music at Padua in 1786.

BARDI, (Giovanni de) of Florence. *maestro di camera,* towards the close of the sixteenth century, to pope Clement VIII., by whom he was tenderly beloved. This most accomplished nobleman was particularly attached to the study of antiquity, and to the theory and practice of music, to which he had applied himself for many years so closely, that he became, for the time in which he lived, a correct and good composer.

BARDI, (Girolamo) son of the preceding, wrote some works on music about the year 1651.

BARETTI (Guiseppe) was born at Turin in 1716. He was a language master in London, and wrote several volumes of travels, in which much is related on the subject of Italian music.

BARETTI, (A.) brother of the preceding, resided at Turin in 1770. He was a good instrumental composer. Some of his duets for violoncellos were published at Paris.

BARGAGLIA, (Scipione) a composer of the sixteenth century. In his works on music, the word concerto seems (according to Dr. Burney) to be used for the first time.

BARILLE, an Italian buffo singer. He

was engaged at the Italian opera in Paris, in 1719.

BARILLI, (MADAME) a good Italian singer in Paris at the commencement of the present century.

BARIPHANUS. See BARYPHANUS.

BARIZEL, an excellent French performer on the double bass. He played a concerto on his instrument at the *Société Philharmonique* at Paris, in 1823.

BARK, (WILLIAM) son of John Bark, an eminent attorney of London, was born in the parish of St. Andrew, Holborn. His father intended to bring him up to his own profession; but the son having a dislike to the law, and a relation being a professor of music, he took lessons from him in that science, from the age of twelve. Shortly after, he had an offer of accompanying a friend abroad, which he eagerly embraced. In the course of his excursion, he met with a celebrated Flemish professor of the clarionet, under whom he studied that instrument and the science of music generally. After travelling with his master for some time, he quitted him at Lisbon, from whence he returned to England, and has since applied himself equally to the flute and clarionet, on both which instruments he gives instructions. Bark has arranged much music for the flute, especially many beautiful foreign and English airs as *solos*, and "*Sixteen favourite Italian Melodies for two Flutes.*" (Clementi.) He has also published "*Instructions for the Flute.*"

BARLY, a celebrated performer on the hautboy at Madrid about the year 1790.

BARMAN, (F.) of Munich, a celebrated performer on the clarionet. He is remarkable for his beautiful piano, and for his facility more than for his general tone. He has composed eight operas of duos for flutes, some of which are inserted in Clementi's Catalogue.

BARMANN, (JOHANN BAPTIST) a German Benedictine, died in 1788. He published some church music at Augsburg in 1760.

BARNARD, (Rev. JOHN) a minor canon of St. Paul's church, London, in the time of Charles I. He published a noble collection of church music by different English masters. This work unfortunately was not printed in score, and the consequence of the parts being separated is, that at present it is entirely lost to the world.

BARNETT (JOHN) is the eldest son of Mr. Barnett Barnett, a respectable jeweller and diamond-merchant, residing in London; he was born at Bedford in 1802. When only two years of age, he discovered so strong a genius for music, that he could, after having once heard an air, sing it with an exactness truly astonishing; besides which, he could sing a part of a glee, or form exact harmony to any theme that happened to be sung, of course without any knowledge of notes. We cannot here resist the desire of introducing an anecdote respecting him at this time. His mother lulled him to rest with a German national air, (her own native music) which he soon learnt by the frequent hearing of it, and actually sang in the cradle; the same will be found among his piano-forte works, arranged as a fantasia. From the age of eight he became passionately fond of singing and declamation, and composed the melodies of many little songs for himself and his brothers, which he taught them from memory, not yet having a knowledge in music, nor any means of writing down his effusions. At ten years old his voice became peculiarly powerful, and distinctly different from the generality of juvenile voices, being a *contralto*, a species of voice never before known in a boy; possessing at the same time the compass and quality of the *tenore*, *contralto*, and *soprano*. At this time he was able to sing the most difficult songs of Braham without the least knowledge of music. In 1813, he was introduced to Mr. S. J. Arnold, (proprietor of the English opera, and then manager of Drury-lane) who, upon hearing him, was so much astonished, that he immediately entered into articles of agreement with Mr. Barnett, sen. to take his son under his direction for five years, and provide him with proper instructors in music, &c. He brought

him before the public on the 2d of July, 1813, (after giving him but a very few days time to study his part) at the English opera, in the *Shipwreck*, which made a considerable impression upon the audience. The ensuing winter, 1813-14, Mr. Arnold brought him out at Drury-lane, where he sang in one piece thirty successive nights or upwards, and was, the same season and three following, engaged as principal singer at the oratorios. Mr. Arnold behaved in the kindest manner towards him; but being much occupied with his management of Drury-lane and the rebuilding of the English opera, which had recently been pulled down, he did not attend to his musical studies, but intrusted his tuition to a master, who took advantage of Mr. Arnold's occupations by not instructing young Barnett at all on the piano, and endeavouring to teach him composition from an abstruse work of Gasper Heck, to understand the elaborate rules of which, required a course of study of at least three years. In consequence of this, Barnett gained little knowledge during the five years, at least from the instructions of his teacher. At this period, however, he exercised his natural talents for composition, and printed several things (which are now to be seen) as by "*Master Barnett;*" one of which, entitled "*The Groves of Pomona,*" a scena, is peculiarly noticed and highly spoken of in the Musical Quarterly Review, No. IX. In 1815, Barnett appeared at Covent garden, at which theatre he was engaged for two years, or a longer period, at the discretion of the proprietors. His voice changing about the close of that season, he received his discharge, as though he had been regularly engaged for one season only; upon which occasion a lawsuit ensued, and Mr. Barnett, sen. recovered damages to a satisfactory amount. Having now been long without instruction in any branch of music whatever, Barnett felt compelled to pursue his studies from the perusal of works only, depending much on his own natural talent for any improvement he might make. Having, however, inculcated numerous bad habits in piano-forte playing, he was placed by his father under the celebrated Ferdinand Ries, who improved him considerably on the piano, and also in the German school of composition. The following is a list of Barnett's principal works. All those which are in manuscript are intended for publication. Vocal, "*Grand Mass,*" No. 1, in G. min.; "*Grand Mass,*" No. 2, in C; "*Russian Melodies, with Words,*" one vol.; "*Cantata for four Voices, with Solos and Choruses, including Storm Chorus;*" "*Three Glees,*" one set; "*Shadows fly hence,*" madrigal; "*Canon for three Voices, for Miss Paton;*" "*Three Catches;*" "*Abraham on the Altar of Isaac,*" scena; "*The horn hath called,*" scena; "*Death of Moore,*" scena; "*Groves of Pomona,*" scena; "*The Dart of Isdabel,*" cantata, one voice; "*Comforts lasting,*" cantata, in ancient style; "*Bower of Love,*" song, in ancient style; "*Serenades, 1, 2, and 3, in the Spanish Style;*" "*Love wakes and weeps,*" serenade; "*Lady, the silver moon,*" serenade; "*Six Italian Songs,*" set one; "*Three Italian Duettos,*" set one; "*Non Temer,*" duetto sop. and bass; "*Eben Lauretta,*" duetto sop. and bass; "*Primavera,*" canzonetta; "*Knight of St. Edward,*" romance; "*Alphonso and Leonore,*" romance; "*Land of my birth,*" romance; "*A Farewell, in the Scottish style;*" "*Ronald,*" scena: songs, "*A Bard's Song;*" "*Dear sainted form;*" "*Spirit of the sunny brow,*" "*Hide, oh hide, those ebon tresses,*" "*Sun's last rays,*" "*Twilight's Invitation to Cupid,*" "*There's a magic in thine eye,*" "*Smiles and Tears,*" "*Beam brightly,*" "*Book of Love,*" "*When Clara touched the fairy string,*" "*Poor Rose,*" "*'Tis sweet to hear,*" "*No dearer moments.*" Orchestral, "*Overture in C;*" "*Overture in A;*" "*Mozart's Fantasia, in C min. as a Quintetto;*" "*Fugue for two Voices, ten. and bass.*" Piano-forte, "*Sonata in E flat;*" "*Sonata in C min.;*" "*Sonata in G, with Violin Oblig.;*" "*Fantasia Duetto, on a Theme of Mozart;*" "*Fantasia and Fugue on a German Air;*" "*Fugue Canon;*" "*Introduction and Rondo on an Air from Beggar's*

*Opera;*" "*Fantasia on an Air from Rosina;*" "*Three Waltzes, brilliant.*" Violin, "*Fantasia, in which are introduced two Airs Russes, Piano-forte acc.*" Flute, "*Fantasia on an Air from Mozart;* "*Solo, in which is introduced an Air in the Tyrolean Style,*" &c. &c.

BARNI, (CAMILLE) of the Lombard school of musicians, was born at Como in 1762. He commenced his musical career chiefly by arriving at eminence as a violoncellist. He next became second, then first violin at the grand opera in Milan; subsequently he settled at Paris, where he has composed many French romances and Italian ariettes; also airs, with variations, for the violin and violoncello.

BARON (ERNST GOTTLIEB) published some works relating to music at Berlin. He died in 1760. He was author of an historical treatise on the lute.

BARONI, (ADRIANA) of Mantua, for her beauty surnamed *the fair*, was a fine singer. She lived in the beginning of the seventeenth century.

BARONI, (ANTONIO) an Italian composer. Some of his music was published at Vienna in 1799.

BARONI, (CATHARINA) a sister of the following, was a poetess and musician.

BARONI, (LEONORA) a daughter of Adriana Baroni, born at Naples, came in 1638 to Rome, where she was considered the finest singer in Italy.

BARRE, (ANTONIO) publisher at Milan, in 1588, of a large collection of motets by various composers.

BARRE, (TRILLE LA.) See LABARRE.

BARRETT, (JOHN) a pupil of Blow, was an organist in London at the beginning of the last century. In the "*Pills to purge Melancholy,*" are many songs composed by him, among others, the air, "*When he holds up his hand,*" in the Beggar's Opera.

BARRETTI. See BARETTI.

BARRIERE, (E. B. J.) a French violinist and composer, was born at Valenciennes in 1749.

BARRINGTON (Hon. DAINES) wrote in the Philosophical Transactions, vol. lx. an account of a very remarkable young musician. This was the celebrated Mozart, who had been performing, as a child, in London. D. Barrington published also a volume of "*Miscellanies,*" in which there are some particulars of Dr. Crotch's precocity of musical talent, also of the early genius for music evinced by Samuel Wesley.

BARSANTI, (FRANCESCO) a native of Lucca, born about the year 1690. He studied the civil law in the university of Padua, but, after a short stay there, chose music for his profession. Accordingly he put himself under the tuition of some of the ablest masters in Italy, and having attained to a considerable degree of proficiency in the science of practical composition, took a resolution to settle in England, and arrived here with Geminiani, who was also a Luccese, in the year 1714. He continued many years a performer at the Opera-house; at length reflecting that there was a prospect of advantage for one of his profession in Scotland, he went thither, and, with greater truth than the same is asserted of David Rizzio, may be said to have meliorated the music of that country, by collecting and making basses to a great number of the most popular Scots tunes. About the year 1750, Barsanti returned to England; but being advanced in years, he was glad to be taken into the opera band as a performer on the tenor violin, and in the summer season to that of Vauxhall. At this time he published twelve concertos for violins, and shortly after, "*Sei Antifone,*" in which he endeavoured to imitate the style of Palestrina and the old composers of motets; but from these publications little profit resulted. Among his earlier compositions were six solos for a flute, with a thorough-bass, and afterwards "*Six Solos for a German Flute and a Bass.*" He likewise formed the *first six solos of Geminiani into sonatas for two violins and a bass.*

BARTA or BARRTA, (J.) a composer of operas at Vienna, and other music, between the years 1780 and 1795.

BARTALI, (A.) chapel-master to the emperor at Vienna, about the year 1780,

was reckoned one of the best composers of his time.

BARTELOZZI (B.) composed some variations for the guitar in 1802.

BARTH, (CHRISTIAN SAMUEL) a celebrated master on the hautboy, died at Copenhagen in 1809.

BARTH, (F. P.) son of the preceding, performed on the hautboy at the king's chapel at Copenhagen, and composed for that instrument.

BARTHEL, (JOHANN CHRISTIAN) court-organist at Altenburg, since the year 1804.

BARTHELEMON, (F. HIPPOLITE) a celebrated violinist and composer, was born at Bourdeaux, in France, in 1741, and lived some time in Paris, in which capital he composed, among other music, an opera called "*Le Fleuve Scamandre*," for the Italian theatre. In the year 1765, he came to England, and in the following season produced a serious opera for the King's theatre, entitled "*Pelopida*," which was received with so much applause, that Garrick was induced to pay the author a visit for the purpose of asking him if he thought he could set English words to music. On Barthelemon's replying affirmatively, Garrick asked for pen, ink, and paper, and wrote the words of a song to be introduced in the play of *The Country Girl*. Whilst thus engaged, Barthelemon, looking over Garrick's shoulder, actually wrote down music, in parts, to the song, as fast as the other penned the words. Garrick then turning round, and handing Barthelemon the words, said, "There, sir, is my song;" to which the other answered, "And there, sir, is my music for it." Astonished and delighted at this unexpected exertion of talent, Garrick invited the composer to dine that day with him, in company with Dr. Johnson. The song proved so successful, that it was encored every time it was sung; and Garrick, in the fulness of his heart, promised to make Barthelemon's fortune. As a beginning of encouragement, he employed him to set to music the operatic farce of "*A Peep behind the Curtain*." The little burletta of Orpheus, in the second act, was so much admired, that this farce was performed a hundred and eight nights in one year. Garrick thus cleared by it several thousand pounds, and rewarded Barthelemon with the sum of *forty guineas* instead of fifty, which he had originally promised him, alleging, as an excuse, that the *dancing cows* had cost him so much money, that he really could not afford to pay him any more. Barthelemon has composed the music to several other petit pieces for the theatres; particularly to general Burgoyne's dramatic entertainment, "*The Maid of the Oaks*," which was first acted at Drury-lane, about the year 1774. At length, however, disgusted with the conduct of managers, he declined writing any thing more for the stage; and, about the year 1794, was engaged, with his family at the Rotunda in Dublin. Mrs. Barthelemon and her daughter were both musical, and had also a taste for composition. The former published a set of hymns and anthems for the Asylum and Magdalen chapels. We should have observed that, whilst in England, Barthelemon led for several seasons the opera band. As a violinist, his adagios were much admired: he also particularly excelled as a solo performer of Corelli's music. He died in London, at an advanced age, in the year 1808.

BARTHELEMON, (MRS.) See YOUNG.

BARTHOFFER, a musician at Vienna about the year 1799.

BARTHOLDY, (MENDLESSOHN) a highly-gifted young composer of instrumental music at Berlin.

BARTHOLINI, (RINDIO) a composer at Sienna about the year 1600. He published motets, &c. at Venice.

BARTHOLOMAEUS, an Englishman, wrote a work in 1366, in which various musical instruments of that time are described. Sir John Hawkins states, that he frequently consulted this work, in writing the history of music during the dark ages.

BARTLEMAN, (J.) the celebrated bass singer, was a pupil of Dr. Cooke, and originally in the choirs of Westminster abbey and the chapel royal. Miss Hawkins, in her anecdotes, states of Bartleman as follows:

"There was one singular feature in his history, that he lived to occupy the identical house in Berners-street, in which his first patron resided. This patron, Mr. Royer, who had a situation in one of the public offices, perceiving the promise of his voice, presented him to Dr. Cooke for his acceptance as a singer.

"Though delicate in person and constitution, and often ill, Bartleman was lively and spirited to a remarkable degree. It used to puzzle me to find out when or how he learned; and, indeed, I have heard Dr. Cooke say, 'Those boys of mine learn of one another more than from *me*.' Of his early superiority he was as little vain as if it had consisted in spinning a top, or trundling a hoop; he never went further in setting himself above another, than by humorously caricaturing something ludicrously bad. In short, he was one of the most agreeable lads that ever had 'the run' of a house. An instance of Bartleman's nice feeling I call to mind. My father had made him a present, annexing to the gift the condition that he should copy out some music for him, which he undertook cheerfully; but just afterwards, having reached a point in his musical studies that left him less leisure, he found he had not time to do what he had promised, and having detained the music he had to copy long enough to make the experiment he returned it, together with his present, with an extremely well-penned note, saying, that 'as he could not perform the task, it was not just to accept the reward.' I remember my own astonishment at this promptitude, though, indeed, being out of the choir, we had for some time seen less of him; but it appeared to me as if a boy had on a sudden, without the intervention of—what shall I say?—*ladhood?* started into manhood. I can add with pride and acknowledgment, that, in the goodness of his nature, he never forgot where he had spent many of his boyish hours, and that whatever time elapsed without our meeting, he was always on every occasion prompt to show, and cordial in expressing the continuance of his regard. Success never altered him, applause never elevated him; and he died, I am confident, as he had lived, beloved beyond the usual degree of love bestowed on those, whose excellence, to use Wordsworth's beautiful words respecting longevity, 'has no companion.'"—So far Miss Hawkins. We have now to remark that Bartleman as he advanced to manhood became celebrated for his powers as a bass, or rather *baritono* singer, in which line he first appeared in public, we believe, at the concerts at Freemasons'-hall. He was next engaged at the Ancient concerts, and lastly, became one of the proprietors and conductors of the Vocal concerts at the Hanover-square rooms. He died in 1820. For an excellent *critique* on his singing, we refer our readers to the Quarterly Musical Review, vol. i. p. 325.

BARTLETT, (JOHN) author of "*A Book of Ayres for the Lute and Viol da Gamba,*" London, 1606.

BARTOLI, (DANIEL) of Bologna, was the author of a work entitled "*Del Suono de Tremore Armonici e dell Udito,*" published in 1680. In this truly scientific and ingenious work are to be found several discoveries in harmonics that have been enlarged upon by posterior writers on the subject. It contains four dissertations: the first treats of the similarity between the circular undulations occasioned in still water when a stone is thrown into it, and the propagation and motion of sound. The second, of the motion of sound compared with that of light: of echoes or reflection of sound, and of its augmentation in a whispering room or gallery. Third, of harmonic vibrations and ratios of sound; of sympathetic sounds; of the breaking a glass with the voice. Fourth, of the mixture of sounds; of consonance; harmonics; and the immense increase of sounds in a vessel or enclosed place, by repercussion; with many other curious inquiries, and ends with the anatomy of the ear. He was the author of many other profound and learned works, and died at Rome in 1685.

BARTOLINI PERUGINO, (SIMONE) a singer in the pope's chapel at Rome about the

year 1543. He was sent with eight other singers, by the pope, to the council of Trent.

BARTOLOZZI, an excellent performer on the tenor, now living in England.

BARTOLUS, (ABRAHAM) a professor at Leipsic, at the beginning of the seventeenth century. He wrote a mathematical work on music.

BARTON, (JUSQUIN) a composer of the French school in the sixteenth century.

BARTSCH, (C. F.) author of a collection of airs, published at Halle, in 1792.

BARTSCH, a pianist in the orchestra at the theatre of Venice, and composer of some operas, about the year 1796.

BARUTA, a celebrated violinist at Padua about the year 1800.

BARYPHONUS, (HENRY) a skilful theorist, flourished about the year 1630, and was author of several treatises, particularly one in Latin, entitled "*Plejades Musicæ*," which Walther styles excellent.

BASANIER, (MARTIN) author of a work entitled "*Plusieurs beaux Secrets touchant la Théorie et la Pratique de la Musique*," Paris, 1584.

BASILE, (ADRIANA.) See BARONI.

BASILICAPETRI, (CARLO) bishop of Novara, died in 1615. He wrote a work entitled "*De Choreis*."

BASILU, (D. F.) a composer in the latter part of the seventeenth century. He lived at Perouse.

BASILIO, (FRANCESCO) an opera composer at Milan about the year 1790.

BASSANI, (GIOVANNI BATTISTA) of Bologna, the violin-master of Corelli, was a pupil of Carissimi, and a man of extensive knowledge and abilities in his art, having been not only a successful composer for the church, the theatre, and the chamber, between the years 1680 and 1703, but an excellent performer on the violin. His sonatas for the violin, and accompaniments for that instrument to his masses, motets, psalms, and cantatas, manifest a knowledge of the fingerboard and bow, which appears in the works of no other composer anterior to Corelli; and the lovers of the pure harmony and simple melody of that admirable master, would still receive great pleasure from the performance of Bassani's sonatas for two violins and a bass. Specimens of Bassani's music may be found in Latrobe's and Stephens's selections.

BASSANI, (GERANIMO) born at Venice towards the close of the seventeenth century, was an excellent singing-master and composer of tragi-comic dramas, among which are especially cited "*Bertoldo*," and "*L'Amor per Forza*."

BASSANI, (ORAZIO) a celebrated Italian composer in the sixteenth century. Purcell is said, but we believe without reason, to have imitated some of the compositions of this master.

BASSEGGIO, (LORENZO) an Italian composer about the year 1715.

BASSI, an Italian buffo singer about the year 1797.

BASSIRON, (PHILIPP) a composer of church music at Venice in 1513.

BASTAMENTO, an eminent Spanish musician in the sixteenth century.

BASTERWITZ. See PASTERWITZ.

BASTIDE, a French author. In his works called "*Variétés Littéraires, Galantes, &c.*" Paris, 1774, is a letter on the great schools of music.

BASTINI, (VINCENZO) a composer of the sixteenth century. He published madrigals, &c. at Venice.

BASTON, (JOSQUIN) a good composer of Flanders between the years 1545 and 1559. "He wrote," says Dr. Burney, "in a clear and clean manner."

BATAILLE, (GABRIEL) a lute player at Paris between the years 1608 and 1612.

BATEN, (FLEUR) a native of Flanders, wrote a work on music about the year 1350.

BATES, (JOAH, Esq.) one of the commissioners of the customs, was a good musical theorist, and an excellent performer on the organ. He was a native of Halifax, in Yorkshire, and born about the year 1740. Such were his talents, and so great was his repute as a sound musician, that, at the commemoration of Handel in Westminster abbey, he was fixed upon as manager to arrange the band, and to superintend and

conduct the performance. How admirably these were done must be well recollected by every person who was present. To this gentleman are also to be ascribed the undeviating correctness and energy, which, for many years, attended the choral performances at the concert of ancient music, of which he was conductor till the year 1793, when he was succeeded by Mr. Greatorex. It is understood that none of the compositions of Mr. Bates have hitherto been given to the public. He died in 1799.

BATES, (Mrs.) wife of Joah Bates, was a celebrated female singer. She was remarkable for her fine and clear articulation, which has been compared to that of Garrick in acting. She is said by a professor of great reputation to have possessed vast natural requisites for a singer, to which was added high cultivation. She studied Handel with that great judge and enthusiastic admirer of his compositions, the late Mr. Bates, her husband, and the Italian school with Sacchini. Her voice was full and rich, her shake brilliant and equal, and her expression, especially of Handel's pathetic airs, matchless. She was not confined to the soprano, for she sung the contralto songs, "*He was not despised,*" and "*Return, O God of Hosts,*" with such feeling and expression as they had not received since the days of Mrs. Cibber. In the "*Rosy Bowers*" and "*Mad Bess*" of Purcell, she was inimitable.

BATES, junior, professor of music at Halifax, in Yorkshire, is an eminent performer on the violin; his brother is also eminent on the double bass.

BATESON, (Thomas) organist of the cathedral at Chester about the year 1600. He published a set of "*English Madrigals for three, four, and five Voices;*" he also contributed to Morley's collection of madrigals, called "*The Triumphs of Oriana.*" Bateson is justly placed among the best of our madrigal writers.

BATHE, (W.) an Irish jesuit, wrote a work on music in 1596.

BATISTIN, or BAPTISTIN, (Jean Stuck) born at Florence, was a composer and first violoncello at the opera at Paris. He died in 1745.

BATON, the younger, wrote in favour of the ancient style of French music, in opposition to J. J. Rousseau, in the year 1754.

BATTEN, (Adrian) organist of St. Paul's in the reign of Charles I. and II. He composed some church music of no remarkable character.

BATTEUX (Charles) died in Paris in 1780. He was an abbot at Rheims, and wrote several works relating to music.

BATTIFERNI, (Luigi) a composer of church music in the first half of the seventeenth century.

BATTINO, an Italian composer of instrumental music in London, in the year 1790. (Preston's Catalogue.)

BATTISHILL (Jonathan) was the son of an attorney, and born in the year 1738. At the age of about nine years he was placed in the choir of St. Paul's, where he received the usual instructions in singing from Mr. Savage, who was at that time the master of the boys there. At an early age he was regularly articled as apprentice or pupil to this person, and prosecuted his studies with great diligence. This anxious spirit of research, combined with constant practice on the organ, (says the writer of his life in the "*Public Characters*") at once stored his mind with those riches of harmonic combination and evolution on which he formed his style, and gave him a command of hand adequate to the execution of whatever his imagination suggested; and at the expiration of his engagement with Mr. Savage, he was considered one of the best extemporary performers on the organ which his country could boast. He had not been long his own master before he was solicited to compose some songs for the theatre of Sadler's Wells; and he produced, for that place, several of the best ballads of the time. He was next engaged to preside at the harpsichord at Covent-garden theatre; and long afterwards was appointed organist, first of the united parishes of St. Clement, Eastcheap, and St. Martin Orgar, and subsequently of Christchurch,

Newgate-street. About this time, in conjunction with Michael Arne, he wrote the music of an opera entitled "*Alcmena*," the subject of which was taken from the Persian history. It was performed at Drury-lane in the year 1764, and excellent as the music was, the managers found it necessary, from the general insipidity of the drama, to lay it aside, after having been repeated five times. This piece was shortly afterwards succeeded by the "*Rites of Hecate*," a musical drama, in which he afforded further proofs of his very superior talent. Notwithstanding Battishill's numerous engagements with the theatre and his pupils, he by no means neglected the study of sacred music; but produced at different times several anthems and hymns, which, for their various excellences, have been much admired. In the composition of *catches* and *glees*, he has afforded numerous proofs of the diversity of his taste and genius. About the year 1770, he obtained the prize of the gold medal, given by the nobleman's catch club, at the Thatched-house, St. James's-street, to the composer of the best cheerful glee: this was obtained by his well-known glee for three voices, "*Underneath this myrtle shade.*" In 1776, he published by subscription two excellent collections of three and four part songs. Soon after his engagement at Covent-garden, Battishill married a Miss Davies, one of the vocal performers of that theatre. She died in the year 1775, and from this period he dissipated much of his time in convivial parties, and so far gave way to excess, as gradually to undermine his constitution. He died at Islington in 1801, aged sixty-three years; and, according to his last request, was interred near Dr. Boyce, in the vaults of St. Paul's cathedral. It has been stated that the memory of Battishill was such, that even the longest compositions of Handel, Corelli, or Arne, were always sufficiently present to his recollection during the time he was playing them, to render the assistance of the text unnecessary. It is said, that if he had once heard music, the impression of it was almost indelibly fixed on his mind; and a very singular instance has been recited in proof of this fact. He was one day dining with Dr. Arnold, when he played, from memory, several passages of the doctor's oratorio of the *Prodigal Son*, which he had not heard for thirty years, and which the doctor himself had entirely forgotten.

With respect to the general character of Battishill's compositions, they are marked by a peculiar strength of idea, great force and justness of expression, a masterly disposition, and a happy contrivance in the parts. Four of his anthems, "*Call to remembrance*," "*How long wilt thou forget me, O Lord?*" "*I will magnify thee, O Lord*," and "*Deliver us, O Lord our God*," are printed in Page's Harmonia Sacra. He also left in manuscript at his death *six* anthems, several psalm tunes, and some glees, rondos, and songs. Some of his choruses in "*Alcmena*," for science, dignity, and expression, deserve to be classed with the first-rate productions. Most of his songs are likewise extremely energetic and vigorous; this, in particular, is the characteristic of the two bass songs, "*Pois'd in heaven's eternal scale*," and "*Thus when young Ammon march'd along.*" As proofs of the beauty and originality of his fancy in ballad composition, every one will admit the charming pastoral melody of "*Ye shepherds and nymphs of the grove*," the mellifluous and affecting air of "*When Damon languished at my feet*," the expressive passages in "*When beauty on the lover's cheek*," and, above all, his popular song of "*Kate of Aberdeen.*"

BATTISTA (Alb. L. Fr.) composed some sonatas at Augsburg He was an excellent violinist, born in Suabia in 1700.

BATTISTINE, (Giacomo) chapel-master at Novara in 1700, published a collection of sacred music at Bologna.

BATU, a composer of instrumental music at Paris in 1798.

BAUCK, an organist in Saxony, and composer in 1799.

BAUD (M.) published at Paris, in 1803, observations on strings for musical instruments.

BAUDIOT, (Charles H.) an instrumental composer at Paris in 1802. He was also professor of the violoncello at the conservatory, and one of the authors of the method for his instrument, approved by that body.

BAUDRON, (Antoine Laurent) first violin at the Théâtre Français, was born at Amiens in 1743. He has composed the music of several operas, among others the new music to the "*Pygmalion*" of J. J. Rousseau.

BAUER, (François) a violinist of extraordinary quickness and precision, was born in Bohemia. Mozart heard him at Prague, and is said to have much admired his playing.

BAUER, (Catherine) an amateur pianist, pupil of Sterkel, published some piano-forte music in the years 1798 and 1799. She was born at Wurtzburg in 1785.

BAUER, (G. Charles) a composer about the year 1785.

BAUERSACHS, (Christian Friedrich) a performer on the bass horn and violoncello, also composer for the above instruments. He was born at Anspach, in 1770.

BAUERSCHMIDT, pianist and composer, resided at Petersburg in 1794.

BAULLI, an Italian singer at the opera at Paris, at the time Madame Catalani was manager.

BAUMANN, (Paul Christophe) director of the music and composer at Stuttgard, about the year 1740.

BAUMBACH (Fr. A.) was director of the orchestra at the theatre of Hamburgh about the year 1783. He has published from that time up to the year 1799, a great variety of vocal and instrumental pieces.

BAUMBERG, a German instrumental composer since the year 1783; some of his works have been published at Amsterdam, others at Berlin.

BAUMGAERTNER, (Jean-Baptiste) a celebrated violoncellist. He wrote "*Instruction de Musique théorique et pratique à l'Usage du Violoncelle,*" published at the





Hague. He composed also for his instrument, in various parts of Germany and Holland. He died at Eichstadt in 1782.

BAUMGARTEN, (C. F.) organist of the Lutheran church in the Savoy, and leader of the orchestra at Covent-garden theatre, towards the close of the last century. Besides his performance on the violin and organ, he deserves notice as an instrumental composer and profound harmonist. (Clementi's Cat.)

BAUMGARTEN, (Gotthilf von) an officer in the Prussian service, composed and published several German operas between the years 1775 and 1779.

BAUMGARTEN, an excellent performer on the bassoon. He resided in London about the year 1784.

BAUR (Charles Alexis) was born at Tours, in France, in 1789. Both his father and mother were professors of the harp and piano in that town, and gave their son instructions on those instruments. At the age of sixteen Baur went to Paris, and became a harp pupil of the celebrated Naderman. In the year 1820 he came to London, where he is established as professor of his instrument, and has published some pleasing music for the harp, piano, and flute, among which we may name "*Le Caravan, by Gretry, arranged for the Harp.*" (Harm. Inst.) "*Duet for the Harp and Flute.*" (Id.)

BAURANS, (N.) a French composer of *petit operas* in the Italian style, died in 1764.

BAURSCHMIDT. See Bauerschmidt.

BAUSTELLER, (Johann Conrad) an instrumental composer since the year 1729. He published at Amsterdam six sonatas for the harpsichord, in the year 1760.

BAVERINI, (Francesco) an Italian composer, wrote a sacred opera called "*La Conversione di S. Paolo,*" at Rome, in 1440.

BAYART, (Constanz A. M.) a German composer at Osnabruck about the year 1799. He has published some piano-forte music and also songs.

BAYER, (Joseph D.) a composer for the piano, published his Op. 1 at Augsburg, in 1801.

BAYER, (ANDRE) an organist and composer at Wurtzburg in 1710.

BAYER, (MLLE.) a female composer at Vienna in 1797.

BAYLY (ANSELM, LL.D.) published "*The Alliance of Music, Poetry, and Oratory*," London, 1789.

BAYON (MLLE.) published six sonatas at Paris in 1770.

BAZZINO or BAZZANI, (NATALE) a composer of masses, motets, &c. at Venice. He died in 1639.

BAZZINO or BAZZANI, (FRANCESCO) younger brother of the preceding, was a celebrated theorist and composer, born in the Venetian states in 1600. He died in 1660.

BEALE, (JOHN) an English pianist, and pupil of the celebrated Cramer. In 1820, he was elected a member of the Philharmonic, having performed repeatedly at the concerts of that society. About the same period he became associated with Messrs. Attwood, Braham, &c. in the unfortunate speculation of rebuilding the Argyle rooms, was a performer and director in the concerts undertaken by that musical combination, and contributed as a composer in the formation of their musical catalogue. In 1821, a commemoration of Mozart took place, at Beale's suggestion, on which occasion Cramer united with his pupil in the performance of a duet, (on two piano-fortes) selected from the most classical music of that departed genius. Beale has been recently appointed a professor of his instrument, in the royal academy of music, and to one of his pupils was adjudged the annual prize medal distributed at the first concert of the students, in July last. Among various pleasing compositions by Beale for his instrument may be mentioned the two dramatic airs, "*Will great lords and ladies*," from the Haunted Tower, and "*Fra tante angoscie*," by Carafa, both arranged beautifully as rondos for the pianoforte. (Harm. Ins.)

BEALE, (WILLIAM) an English composer of madrigals, glees, and other vocal music. He was educated as a chorister of Westminster abbey, and is an excellent part-singer. In 1813, he obtained the prize cup given by the Madrigal society; his composition on that occasion being "*Awake sweet Muse.*" W. Beale published at Birchall's, in 1820, a collection of glees and madrigals which do him great credit. "He borrows," says an eminent modern critic, "from the old school, with the lofty and independent air of a man who is conscious he can repay; and as he has given us sufficient proof of his ability to copy other styles, we trust that he will go on to form and improve a style of his own." Certainly we may add, that the peculiar harmony of the old madrigals, has never been so well imitated as by Beale, since the publication of Dr. Cooke's "*In the merry month of May.*" Among various songs by Beale, the cantata of "*Brutus*" is especially worthy the attention of amateurs.

BEALE, professor of music at Manchester, is an excellent violoncellist. He performed at the York meeting in 1823.

BEARD, an English singer of celebrity. His name first appears in the Dram. Pers. of Handel's operas performed at Covent-garden in 1736. Beard had his musical education in the chapel royal under Bernard Gates. He first became a great favourite of the town, by his style of singing Galliard's hunting song, "*With early horn.*" His voice was a rich tenor. He died in 1791, in the seventy-fifth year of his age. Soon after Beard appeared on the stage, he married the Earl of Waldegrave's only daughter, with whom he lived very happily, during fourteen years, when she died. His second wife was the daughter of Rich, then patentee of Covent-garden theatre, at whose death Beard, in right of his wife, became one of the proprietors of that theatre, but he soon sold his share and retired from the stage. Beard was a highly esteemed character in private life.

BEATTIE, (Dr. JAMES) the celebrated author of the poem "*The Minstrel*," wrote also an essay on poetry and music as they affect the mind. In his essay on the nature

and immutability of truth, are likewise to be found several ingenious observations on the subject of music.

BEAUJOYEUX DE —. See BALTAZARINI.

BEAUMARCHAIS, (PIERRE AUGUSTIN CARON DE) a professor of the harp, and composer of light vocal music at Paris, died there in 1779.

BEAUMESNIL (MLLE.) composed the operetta, "*Les Législatrices*," at Paris, in 1786.

BEAUMONT, (SAUNIER DE) a French author, wrote a letter on ancient and modern music, Paris, 1743.

BECHE. There were several brothers of this name, musicians to the king of France, about 1750; one of them assisted in editing the solfeggi of Italy.

BECK, (C. F.) an instrumental composer in Germany, between the years 1789 and 1794.

BECK, (FRANÇOIS) an eminent composer at Bourdeaux. His "*Stabat Mater*" was performed at Paris in 1783, and highly applauded. He died in 1809, at an advanced age. Four operas by Beck, each consisting of six symphonies, were published at Paris about the year 1776.

BECKER or BEKER, (C. L.) organist at Nordheim, and an instrumental composer since the year 1790.

BECKER, (D.) violinist and instrumental composer at Hamburgh, in 1668.

BECKER, (FRED. AUG.) composer of vocal music at Frankfort in 1775.

BECKER (JEAN) died at Cassel in 1803. He was organist there, and composed much music for the church.

BECKER, (J. M.) a German composer of songs in 1802.

BECKER, (MADAME) a celebrated German theatrical singer, now living.

BECKMANN, (JEAN-FREDERIC-GOTT) a celebrated popular instrumental and vocal composer in Germany between the years 1769 and 1790. He died in 1792, aged fifty-six.

BECKWITH, (DR.) organist of the cathedral and of St. Peter's at Norwich,





was a very able theoretical and practical musician, and a scholar of the Hayes's of Oxford. Some very simple instructions by him, for playing thorough-bass, are given in the first volume of the Quarterly Musical Review, page 380. Dr. Beckwith was the master of Vaughan the singer. He composed the glee, "*Hark o'er the waves,*" and "*The Suppliant's Prayer,*" a song. (Goulding's Cat.) "*Six Anthems*" of his are also published by Clementi.

BECZWARZOWSKY, (A.) vocal and instrumental composer in Germany between the years 1794 and 1801.

BEDARA, author of a method for the violin, Paris, 1800.

BEDFORD (ARTHUR) died in England in 1770. He published "*The great Abuse of Music,*" London, 1711. Also, "*The Temple of Music, or an Essay concerning the Method of Singing the Psalms of David in the Temple before the Babylonish Captivity,*" 1712.

BEECHE, (VON) captain of dragoons in the regiments of prince Frederick of Wurtemberg, at Vienna, composed a considerable quantity of vocal and instrumental music between the years 1780 and 1802. His compositions for the piano-forte are much admired at Vienna. He died in 1803.

BEER, (JOHANN.) See BAEHR.

BEER, (JOSEPH) chamber-musician to the king of Prussia since the year 1792. He is an eminent performer on the clarionet, and has composed much for his instrument between the years 1794 and 1807.

BEETHOVEN (LUDWIG VON) was born in the year 1770 at Baun, where his father was at that time the tenor singer in the chapel of the elector. He received his first instruction in music of Neefe, the court-organist, and so rapid was his progress under this master, that at an unusually early age he was able to perform that first of all works for forming a finished player on the organ or the piano-forte, the preludes and fugues of the great Sebastian Bach, or, as they are generally called, "*Le Clavecin bien tempéré.*" At this time he displayed

equal progress in composition; for, in the same year, we find published at Manheim and Speyer, under his name, variations to a march, sonatas, and songs, all for the pianoforte. In 1792, he was sent by the elector of Cologne, (whose attention had been attracted to his youthful genius) entirely at his expense, to Vienna, as court-organist, to study the theory of music under the celebrated J. Haydn. His instructor, however, on leaving Vienna for London two years after, intrusted his pupil, till his return, to the care of the learned Albrechtsberger. How much Beethoven was benefited by the instruction of such masters, is best known by his works. It may, however, be doubted, whether he was not, at this time, more distinguished for his performance than his composition. Judging by the criticisms of his earlier works, contained in the *Allgemeine Musikalishe Zeitung*, of Leipsic, (the first journal in Europe with regard to musical reviews) he was not allowed even the ability of composing variations of any merit. Harshness of modulation, melodies more singular than pleasing, and an evident struggle to be original, were among the principal faults of which he was then accused. Severe as these critics were on Beethoven as a composer, they were lavish in their praises of him as a player. In their opinion, no one could equal him in spirit and brilliancy of execution; and nothing more was wanting to perfect his performance, than more precision and distinctness of touch. His greatest power consisted, as was unanimously agreed, in extemporary performance, and in the art of varying any given theme without the least premeditation. In this he approached nearest to Mozart, and has never had a rival since.

The precarious situation of the court of Cologne during the war, and still more the death of the elector in 1801, in whom not only Beethoven, but the art of music, lost one of its most zealous patrons, induced Beethoven to choose Vienna as his permanent residence; and in this he acted judiciously, as it is unquestionably the first city in Germany for the encouragement of the fine arts, although by no means for that of the sciences. Original and independent in his general way of thinking, as he is in his musical productions, a decided enemy to flattery, an utter stranger to every thing dishonourable, he disdained to court the favour of any one, however wealthy or high in rank. Thus he has resided nearly thirty years in that splendid metropolis, in open hostility with too many, and in friendship with only the few, whom the admiration of his great genius will not allow to take offence, either at the singularity of his manner, or at the ill-judged candour with which he gives his opinion of persons, however unfavourable it may be. Till very lately, he had hardly any other emolument than what his compositions produced him, and consequently too often lived in circumstances very unworthy of such a great genius. In Austria, the native composers have experienced a neglect similar to that which Frederick the Great displayed to the literati of Prussia. There the Klopstocks, Lessings, Wielands, entirely disregarded, had not the slightest access to royal favour, while the Voltaires, D'Alemberts, and the myriad of other foreigners, received the highest honours and rewards. At Vienna, the present imperial family have a predilection for Italian music and Italian composers. Salieri the Italian has all the honours, and (what he probably likes just as much) all the emoluments of principal maestro di capella to their majesties; whereas Beethoven, the inimitable Beethoven, has to rely entirely on his own strength, without the smallest portion of imperial munificence. It must have been a consideration like this, together with the increase of difficulties, that determined him, in 1809, to accept an offer from the new Westphalian court of Jerome Buonaparte, of the situation of maestro di capella. Fortunately for the honour of Vienna and of Austria, the archduke Rudolph, and the princes Lobkowitz and Kinsky, induced him to alter this resolution. In expressions at once the most favourable and delicate, these princes had a document drawn up, by which they settled on Beethoven an annuity of 4000

florins, with no other condition, than that so long as he derives the benefit of it, he must reside at Vienna, or in some other part of the Austrian dominions, but he cannot travel into foreign countries, unless with the consent of his patrons. The issue of the last war has sufficiently proved how judiciously he acted in declining the offer from Cassel, and in resolving to remain at Vienna on such conditions. Vienna has thus become the permanent place of his abode during the principal part of his life. Although he had a great wish to see foreign countries, particularly England, it seems he has never hitherto made any application for leave of absence to the archduke Rudolph, who is now his only patron, the princes Lobkowitz and Kinsky being dead. It may, however, be doubted whether his presence would add, either here or any where else, to his celebrity. His warmth of temper, extreme frankness and singularity of manners, (which he is little able to rule according to the prescribed forms of society) his little reserve in judging of people, and above all, that deplorable calamity, the greatest which can befall a man of his profession, his extreme deafness, seem little calculated to endear his person to the true admirers of his genius. It should, however, be here mentioned, that notwithstanding his foibles, which much more frequently belong to great than to ordinary men, his character, as a man and as a citizen, ranks deservedly high. Although his originality induces him to deviate from ordinary rules in the little affairs of common life, yet his high feeling of honour and right has produced a rectitude in his moral conduct, which ensures to him the esteem of every honourable man.

To give a detailed *critique* on Beethoven's works would exceed the limits of this sketch. They are universally known and acknowledged to be, for the greater part, productions of the highest order. In the loftier strains of composition, in which the greatest master can most fully develope both the fertility of his imagination in the invention of melodies, and his dexterity and learning in the construction of harmonies, Beethoven has attained so eminent a rank that it is difficult to say who excels him. In many of his orchestral symphonies, overtures, quartettos for the violin, concertos, trios, and sonatas for the piano-forte, he may be placed without the slightest presumption by the side of Haydn and Mozart. His overture to the "*Men of Prometheus,*" and his piano-forte concerto in C minor, Op. 37, would alone be sufficient to immortalize him. They will ever be heard with delight after any overture or concerto even of Mozart. The following list of the works of Beethoven, is copied from that very excellent periodical work, the Harmonicon.

Op. 1. "*Three Trios for Piano-forte, Violin, and Violoncello.*"—2. "*Three Sonatas for Piano-forte, dedicated to Haydn.*"—3. "*Trio, in E flat, for Violin, Viola, and Violoncello.*"—4. "*Quintet, in E flat, for two Violins, two Violas, and Violoncello.*"—5. "*Two Sonatas for Piano-forte, with Violoncello or Violin Obligato, dedicated to the King of Prussia.*"—6. "*An easy Sonata for the Piano-forte, for four hands.*"—7. "*Sonata, in E flat, for Piano-forte.*"—8. "*Serenade, in D, for Violin, Viola, and Violoncello.*"—9. "*Three Trios for Violin, Viola, and Violoncello; Paris Edit. from Op.* 4."—10. "*Three Sonatas for the Piano-forte.*"—11. "*Trio, in B, for Piano-forte, Clarionet, or Violin and Violoncello.*"—12. "*Three Sonatas for Piano-forte and Violin.*"—13. "*Sonate Pathétique, for Piano-forte.*"—14. "*Two Sonatas for Piano-forte.*"—15. "*Concerto, in C, for Piano-forte, No.* 1, *with Orchestra.*"—16. "*Quintet, in E flat, for Piano-forte, Hautboy, Clarionet, Horn, and Bassoon.*" 17. "*Sonata, for Piano-forte and Horn, or Violoncello.*"—18. "*Six Quatuors for two Violins, Viola, and Violoncello.*"—19. "*Concerto, in B, for Piano-forte, No.* 2, *with Orchestra.*"—20. "*Septetto, in E flat, for Violin, Viola, Clarionet, Horn, Bassoon, Violoncello, and Contra-basso.*"—21. "*Sinfonia, in C, for Orchestra, No.* 1."—22. "*Sonata, in B, for Piano-forte.*"—23. "*Sonata for Piano-forte and Violin.*"—24. "*Sonata for Piano-forte and Violin.*"

25. "*Serenade, in D, for Flute, Violin, and Viola.*"—26. "*Sonata, in A flat, for Piano-forte.*"—27. "*Sonata, quasi Fantasia, for Piano-forte, Nos.* 1 *and* 2."—28. "*Sonata, in D, for Piano-forte.*" — 29. "*Quintetto, in C, for two Violins, two Violas, and Violoncello.*"—30. "*Three Sonatas for Piano-forte and Violin, dedicated to Alexander I.*"—31. "*Three Sonatas for Piano-forte, Vienna Edit. from Op.* 29."—32. "*Six Songs, by Gellert.*"—33. "*Bagatelles for the Piano-forte.*"—34. "*Six Variations for Piano-forte.*"—35. "*Variations for Piano-forte.*"—36. "*Sinfonia, in D, for Orchestra, No.* 2."—37. "*Concerto, in C minor, for Piano-forte, No.* 3, *with Orchestra.*"—38. "*Grand Trio for Piano-forte, Clarionet, or Violin, and Violoncello, arranged after the Septetto, Op.* 20, *by the Author.*"—39. "*Two Preludes, in all the twelve major keys, for the Piano-forte or Organ.*"—40. "*Romance, in G, for Violin, with Orchestra.*"—41. "*Serenade for Piano-forte and Flute, or Violin, arranged from the Serenade, Op.* 25, *by the Author.*"—43. "*Overture to Prometheus, in C, for Orchestra.*"—44. "*Fourteen Variations for Piano-forte, Violin, and Violoncello.*"—45. "*Three Marches for Piano-forte, for four hands.*"—46. "*Scena ed Aria, 'Ah, perfido!' for a Soprano, with Accompaniments for Orchestra.*"—47. "*Sonata for Piano-forte and Violin Obligato, dedicated to Kreutzer.*"—48. "*Adelaide, by Matthisson, (in Italian and German) with Accompaniment for Piano-forte.*"—49. "*Two easy Sonatas, for Piano-forte.*" 50. "*Romance for Violin princ. in F, with Orchestra.*"—51. "*Two Rondos for Piano-forte, in C and G, Nos.* 1 *and* 2."—52. "*Eight Songs, with Accompaniments, for Piano-forte, 'Urian's Reise,' 'Fener-Farbe,' 'Im Arm der Liebe,' &c.*"—53. "*Sonata, in C, for Piano-forte.*" — 54. "*Sonata, in F, for Piano-forte.*" — 55. "*Heroic Sinfonia, in E flat, for Orchestra, No.* 3."—56. "*Concerto, in C, for Piano-forte, with Orchestra.*"—57. "*Sonata, in F minor, for Piano-forte.*"—58. "*Concerto* 4, *in G, for Piano-forte, with Orchestra.*"—59. "*Three Quartets, for two Violins, Viola, and Violoncello.*"—60. "*Sinfonia, in B, for Orchestra, No.* 4."—61. "*Concerto, in D, for Violin, with Orchestra.*"—62. "*Overture to Coriolanus, in C minor, for Orchestra.*" — 64. "*Grand Sonata for Piano-forte and Violoncello, arranged from the Trio, Op.* 3, *by the Author.*"—67. "*Sinfonia, in E flat, for Orchestra, No.*5."—68. "*Pastoral Sinfonia, in F, for Orchestra, No.* 6."—69. "*Sonata for Piano-forte and Violoncello.*" — 70. "*Two Trios for Piano-forte, Violin, and Violoncello.*"—73. "*Concerto, in E flat, for Piano-forte, with Orchestra.*" — 74. "*Quartet, in E flat, for two Violins, Viola, and Violoncello.*"—75. "*Six Songs, by Göthe, with Piano-forte Accompaniments, 'Kennst du das Land,' 'Neue Liebe,' &c. &c.*"—76. "*Variations for Piano-forte.*"—77. "*Fantasia for Piano-forte.*"—78. "*Sonata, in F sharp, (major) for Piano-forte.*" 79. "*Sonatina, in G, for Piano-forte.*"—80. "*Fantasia, in C minor, for Piano-forte, with Orchestra.*"—81. "*Septetto, in E flat, for Violin, &c.*"—81*. "*Sonata for Piano-forte, 'Les Adieux,' &c.*"—82. "*Four Ariettes and a Duet, (Italian and German) with Accompaniments for Piano-forte.*"—83. "*Three Songs, by Göthe, with Accompaniments for Piano-forte, 'Wonne der Wehmuth,' 'Sehnsucht,' 'Gemaltes Band,' &c.*"—84. "*Overture to Egmont, in F minor, for Orchestra.*" — 84*. "*Entre Actes to Egmont, for Orchestra.*"—85. "*Oratorio, 'The Mount of Olives.'*"—86. "*Overture to the Opera of Leonora, for Grand Orchestra.*"—87. "*Trio for two Hautboys and English Horn.*"—88. "*Fidelia, a grand Opera, the Score in MS.*"—90. "*Sonata, in E minor, for Piano-forte.*"—91. "*Battle of Vittoria, for a full Orchestra.*"—92. "*Sinfonia, in A, for Orchestra, No.* 7."—93. "*Sinfonia, in F, for Orchestra, No.* 8."—94. "*Song, 'Andie Hoffnung,' from Tiedge's Uriania, with Accompaniments for Piano-forte.*" — 95. "*Quartet* 2, *in F minor, for two Violins, Viola, and Violoncello.*"—96. "*Sonata for Piano-forte and Violin.*"—97. "*Trio, in*

*B, for Piano-forte, Violin, and Violoncello.*" 98. "*Song, 'Andie ferne Golibte,' by Jeitteles.*"—99. "*Bass Song, 'Der Mann von Wort.'* "—100. "*Romance, 'Das Lehlass Markenstein.'* "—101. "*Sonata, in A major, for Piano-forte.*"—102. "*Two Sonatas, for Piano-forte and Violoncello.*"—104. "*Quintuors, in C minor, for two Violins, two Tenors, and Violoncello, or three Violins, Tenor, and Violoncello, arranged after a Piano-forte Trio, by the Author.*"—105. "*Easy Variations for Piano-forte, with Flute or Violin Accompaniment ad lib. to Six Themes.*"—106. "*Sonata for Piano-forte.*"—109. "*Sonata for Piano-forte.*"—110. "*Sonata for Piano-forte.*"—111. "*Grand Sonata for Piano-forte.*"—118. "*Quartet for two Violin, two Tenors, and Violoncello.*" — 120. "*Thirty-three Variations on a Waltz, by Diabelli.*" Beethoven has lately completed a new grand mass.

We will now subjoin some further particulars respecting this great composer from the pen of the intelligent Gerber. We have already seen that Beethoven was, in early life, more celebrated as a pianist than for his powers in composition. In extemporaneous performance he peculiarly excelled. One of the most striking instances of his ability in this respect is said to have been given in the year 1791, when Karl Ludwig Junker, before a large party of musicians, proposed to him a thema, upon which he immediately extemporized to the admiration of all present. After having resided nearly eighteen years at Vienna, in a state of respectable privacy, the circumstances of Beethoven became more and more embarrassed, partly from the political difficulties of the times, and partly from the jealousy of other professors. This was the principal reason that he decided on accepting the situation of chapel-master at the new court of Westphalia; which decision led, as we have before seen, to his receiving a pension from the Austrian court, where his value as a composer now began to be better appreciated. The talents of a Haydn and Mozart raised instrumental composition in Germany to an astonishing elevation; and Beethoven may be said not only to have maintained the art in that stupendous altitude, but even in some respects to have brought it to a still higher degree of perfection. Reichardt, in his letters from Vienna, says, "Haydn drew his quartets from the pure source of his sweet and unsophisticated nature, his captivating simplicity and cheerfulness; in these works he is still without an equal. Mozart's mightier genius and richer imagination took a more extended range, and embodied in several passages the most profound and sublime qualities of his own mind. Moreover, he was much greater as a performer than Haydn, and as such, expected more from instruments than the latter did. He also allowed more merit to highly wrought and complicated compositions, and thus raised a gorgeous palace within Haydn's fairy bower. Of this palace Beethoven was an early inmate; and in order adequately to express his own peculiar forms of style, he had no other means but to surmount the edifice with that defying and colossal tower which no one will probably presume to carry higher with impunity." Whoever doubts the justness of this last remark, need only consult Beethoven's "*Concerto in C minor*, (No. 37 of the preceding catalogue); it is worthy of being studied with attention; consulting, at the same time, the review of it, in No. 28 of the seventh year of the *Leipsic Musical Gazette.* Let the student, who is inclined duly to appreciate the comparative merit of Beethoven's works, endeavour further to hear the performance, by a good orchestra, of his *Pastoral Sinfonia;* and in order properly to estimate this grand and difficult work of art, it is even desirable that he should first read, with attention, the beautiful and spirited description of this exquisite masterpiece, given by Mr. Frederick Mosengeil, of Meiningen, in No. 133 of the *Zeitung f. die eleg. Welt*, 1810. One of the principal regrets respecting Beethoven's music is, that in most of his works his style inclines to the solemn and melancholy; "feelings," says Gerber, "which the calamities of the times have rendered but

too prevalent amongst his German brethren."

Beethoven now usually passes the summer at the pleasant village of Baden, about twelve miles from Vienna. He is extremely deaf, but can hear without the assistance of any machine, when addressed loudly and distinctly. His principal amusement in the country is taking long walks in the most romantic parts of the vicinity, which excursions he sometimes extends even through the night. It is said that he does not write down a single note of his compositions till he has mentally completed them, and that he holds his own earlier compositions in contempt. "If any man," says an able contemporary writer in the *Quarterly Musical Review*, "can be said to enjoy an almost universal admiration as composer, it is Beethoven; who disdaining to copy his predecessors in any, the most distant, manner, has, notwithstanding, by his energetic, bold, and uncommon style of writing, carried away the prize from our modern Olympus. His peculiar beauties may be enumerated as follows: originality of invention—uncommon passages—a very energetic manner—imitative passages almost innumerable—and abstruse scientific modulation. The first of these peculiarities, no sincere lover of music who has heard any of his symphonies will refuse to admit, and it is principally to this prominent feature in all his works that the fame he has acquired is owing. There is something in the first movements of all his overtures and symphonies, which, to the hearer, conveys a clear impression that the piece is not similar to any he ever heard before by other composers. The frequent employment of discords unresolved with a full harmony, the apparent sombre cast of expression by a continual richness and depth of the bass, the evident preparation for some beautiful allegro or vivace movement; all these conspire to raise the author in our estimation, and to keep our attention alive. Yet when he does lead us to the quick, it is not upon a light, unmeaning, or dance-like passage that he chooses to work; conscious of his resources, he gives an excellent subject, gradually rising into importance as the instruments one after the other join in the stringed chorus, and when (as Maister Mace would say) 'that vast concording unity' of the whole band comes 'thundering in,' we perceive with what admirable skill the orchestra are brought together, and afterwards, to the latter part of the piece, continue our admiration of the scientific manner in which the parts are worked up. The conclusion leaves us in regret." In the "*Mount of Olives*," the introductory symphony is considered to be so affecting and appropriate as to be equal, if not superior, to Haydn's introduction or representation of *Chaos* in the "*Creation*." The whole is a striking instance of Beethoven's originality of invention. With respect to his energetic manner, nearly the whole of his works abound with specimens of this description of beauty. We must next advert to another peculiarity in Beethoven's music, his unexpected and abstruse modulations; which by some amateurs are considered beauties, by others are thought to counteract taste and expression. This latter opinion is refuted by Dr. Burney. It is true that "in the first ages of music, and when the first compositions in parts were given to the world, it was thought necessarary by the theorists and contrapuntists of the day to give rules for modulation, and woe to the adventurous, hardened being who dared sacrilegiously to break through them. Still, notwithstanding this restraint, Monteverde published his '*System of Discords*.' Immediately the whole host of critics were up in arms, and could scarcely find words to express their astonishment and horror at so audacious an attempt. Yet in time these were received as current, and other composers gradually extended the number of chords, derivative discords, and modulations, each succeeding generation of musicians, until Haydn's time, improving upon and rejecting the severe fetters which the rules imposed by the preceding one would have laid upon it." In the midst of Beethoven's energy, variety, and abstruse-

ness, ideas may sometimes however be discovered which create enthusiasm solely from their simplicity. Of this description is the well-known passage in his "*Battle Sinfonia*," where the *one* fifer is supposed to be heard attempting to rally the disordered ranks of the French army, by playing their national air of *Malbrouk*, which he performs in a minor key from his own presumed thirst and fatigue.

BEFFROI DE REIGNY, (L. A.) called *Le Cousin Jacques*, a song writer at Paris, and author of some *petits opéras*, between the years 1786 and 1805.

BEGNIS, (Monsieur Di.) See Debegnis.

BEGNIS, (Madame Di.) See Debegnis.

BEGREZ (P. J. M.) was born at Namur, in Belgium, in 1790. At the age of six years he was entered as a chorister in the cathedral church of St. Aubain, where the beauty of his voice was much admired. A few years afterwards, he quitted the Netherlands for Paris, where he was received as a violin pupil at the conservatory of music. After this time, he was, during several years, employed in the orchestra at the Italian opera at Paris, which was under the direction of the celebrated Grasset. He then quitted the violin, his voice having settled in a fine tenor, and devoted himself entirely to the study of singing, under the first masters then at Paris; so that, in the year 1814, he gained the first prize for singing at the conservatory. In 1815, he made his *début* at the grand opera, and obtained the greatest success in the principal parts of the several operas, "*Armide*," "*Les Bayadères*," and "*Anacreon*." He still, however, although he received much encouragement, felt that his studies had formed him rather for the Italian than the French school of singing; he consequently decided to take the earliest opportunity of quitting the French opera establishment, and travelling in Italy. However, at the close of the year 1815, Mr. Lees, private secretary to Mr. Waters, then proprietor of the King's theatre in London, being in Paris for the purpose of engaging singers, prevailed on Begrez to come to England, as first tenor at the King's theatre; to which establishment he remained attached till the end of the season of 1821, since which time he has quitted the stage, and confined himself to concert-singing and tuition. He has been engaged at most of the principal concerts in London and provincial music meetings; is also first tenor at the Bavarian chapel in Warwick-street. Begrez has a beautiful tenor voice, is an excellent musician, and performs in concert very sweetly, and in a chaste good style.

BEGUE (Le) or LEBEGUE, a celebrated organist at Paris, died in 1700.

BEHR (Samuel Rudolph) published some instrumental trios at Leipsic in 1703.

BEINET, a composer for military bands at Paris in 1798.

BEKER, composer of vocal and instrumental music at Gottingen between the years 1784 and 1790.

BELESTA, (De.) See Mercadier.

BELKE, (M. F.) a celebrated performer on the clarionet, and chamber-musician to the king of Prussia.

BELL (Rev. Dr.) published about 1789, a *Nunc dimittis* for two voices.

BELLA, (Domenico dalla) a performer on the violoncello, and composer in Italy, in the beginning of the eighteenth century.

BELLAMY (Thomas Ludford) was born in the parish of St. John, Westminster, in 1770. He is the son of Richard Bellamy, the celebrated bass singer of his day, from whom he received his first musical education. His next instruction was from Dr. Cooke; and afterwards, when his voice changed to a bass, he became a pupil of the celebrated Tasca, with whom he was to have gone abroad in the year succeeding to that in which Tasca died. Thus disappointed, Bellamy pursued his studies in London for some time, and was appointed deputy to his father, and others, in the king's chapel at St. James's, and in St. Paul's, and Westminster abbey. He was also employed, from time to time, at the Ancient concerts; on one of which occasions, and some time preceding the last

commemoration of Handel in 1791-2, he was particularly noticed by Joah Bates, who kindly volunteered giving him a series of lessons in singing ancient music. In consequence of such instruction, Bellamy's performance at those concerts was soon crowned with the most flattering success. In the year 1794, finding little hopes of promotion, but in the event of deaths, Bellamy resolved on accepting an offer made him to go to Ireland, as agent to a nobleman's estates, which he enjoyed but a short time, as certain mortgagees foreclosed, and he was superseded, and left to speculate in a theatrical career, which commenced by his being appointed stage-manager to the Dublin theatre, in the year 1797. Here he was extremely successful, and in the year 1800, purchased into the Manchester, Chester, Shrewsbury, and Litchfield theatres, as joint proprietor; which property he sold in the years 1803-4, and purchased the Belfast, Londonderry, and Newry theatres, becoming sole proprietor. This last speculation proving unfortunate, Bellamy accepted an engagement at Covent-garden theatre for five years, and was also appointed a member of the Ancient and Vocal concerts, oratorios, &c. In 1812, he was engaged at Drury-lane for five years, retaining his concert engagements and the country meetings, in conjunction with Bartleman, who was his friend and contemporary (man and boy) until the day of his death; upon which event Bellamy was appointed principal bass singer of the Ancient concerts. He also holds the appointment of master of the choir of his catholic majesty's chapel, under the Spanish embassy, to which he was nominated in the year 1819. Bellamy has not had time to write for publication, all his hours unoccupied in public performances having been engaged in tuition, and latterly, in the conduct of his *music academy*, established upon the *Logierian system*, since the year 1818.

BELLANDA, (Ludovico) a very celebrated Italian vocal composer about 1590.

BELLAVER, (Vincent) a poet and composer of madrigals at Venice in 1568.



BELLCHAMBERS, (Mrs.) an English female singer of some eminence. She was engaged at the oratorios in 1821. Mrs. B. is an honorary member of the royal academy of music.

BELLERMAN, (Constantin) born at Erfurt in 1696, published many vocal and instrumental musical works between the years 1726 and 1735.

BELLEVAL, (Charles) born in France, published some instrumental music at Leipsic. He was an emigrant, residing at Erfurt in the time of the French revolution.

BELLI, (Giovanni) a celebrated soprano singer, in 1750, at Dresden. He drew tears from most of his audience in the air of "*L'Olimpiade*," beginning "*Consola il genitore.*" He died at Naples in 1760.

BELLOCHI, (Signora Georgi) an Italian singer. She sang at the opera and various concerts in London in the year 1817, and several subsequent seasons. She had a sound good style, but her voice was remarkable neither for tone nor compass.

BELLOLI. There are two celebrated horn-players of this name (father and son) at Milan.

BELTRAME, an eminent organist and church composer at Verona in 1799.

BEMETZRIEDER, born in Alsace in 1748, came to Paris and formed an acquaintance with Diderot, to whose daughter he taught music. Bemetzrieder has written several didactic works on music, published at Paris and in London, in which latter capital he resided several years. Some of his music for the piano-forte was published by Preston.

BEMUCKY, a composer, living at Vienna in 1797.

BENARD, a French composer at Paris in the beginning of the eighteenth century. He published some solos for the violin in 1729.

BENAZET, an excellent French violoncellist. He performed, in 1823, at the Société Philharmonique, at Paris.

BENCINI, (P. P.) an Italian vocal composer at the beginning of the eighteenth century. He is the author of the oratorio, "*L'Innocenza protetta,*" arranged for four voices.

BENDA, (Franz) musician to Frederick II. of Prussia, and founder of a German school of violinists, was born in Bohemia, in 1709. He was appointed a singing-boy to the church of St. Nicholas, at Prague, in 1718; and from thence he went to Dresden, where he was engaged at the chapel royal. About the same time he applied himself to the study of the violin, and had no other resource to save himself from poverty (having quitted the king's chapel) than to engage with a company of street-musicians, among whom there happened to be a blind Jew, named Lobel, an excellent violinist, and who became Benda's master and model. Fatigued with his wandering life, Benda, then eighteen years of age, returned to Prague, and soon afterwards went to Vienna, where he received lessons from one of the first masters of the place. There he remained two years, when he proceeded to Warsaw, and procured the situation of chapel-master. The prince royal of Prussia, afterwards Frederick II., took Benda into his service in 1732, on the recommendation of Quarz. Finally, in 1772, he succeeded Graun, as concert-master to the king. He died at Potsdam, in 1786. Dr. Burney says, that Benda's manner of playing was neither that of Tartini, nor Somis, nor Veracini, nor any other great master, but peculiarly his own. He published "*Studies for the Violin*," "*Progressive Exercises*," and other instrumental works; especially "*Eight Solos for the Violin*," which are extremely admired for their good taste and truly *cantabile* style.

BENDA, (George) brother of the preceding, was born in 1722. He was many years in the service of the court of Gotha, and published, in 1757, a very beautiful set of sonatas for the harpsichord, in the style of Emmanuel Bach. He also composed several German comic operas, and two works, which he calls duodrames, "*Ariadne in Naxos*," and "*Medea*." The author has manifested great abilities and feeling in the expressive and picturesque symphonic composition with which he has told the story and painted the distress of *Ariadne*, when abandoned by *Theseus* in the island of Naxos. This is done wholly without singing. The narrative part is spoken in blank verse, and the several passions and sentiments are seconded and highly coloured in fragments of symphony, like those of accompanied recitative of the most select, impassioned, and exquisite kind. G. Benda was received, in 1742, as first violin at the chapel of the king of Prussia, and subsequently was chapel-master at Gotha. About the year 1760, he obtained permission to visit Italy, and it was after his return that he composed his best vocal music. Dr. Burney says, that the music of G. Benda is new, profound, and worthy of a great master; the only objection that can be made to it, is an occasional affectation of too great novelty; but this observation can only apply to his earlier productions, before he went to Italy. He died in 1795.

BENDA (Friedrich Ludwig) died in great poverty at Konigsberg, in Prussia, in 1792, aged forty-eight. He composed several cantatas and operettas.

BENDA, (Friedrich Wilhelm Heinrich) usually called Friedrich Benda, was born in Potsdam, in 1745. He was a good instrumental composer, and also published several oratorios.

BENDA, (Joseph) musician to the king of Prussia, was brother and pupil to Franz Benda. He died at Berlin, in 1804, aged seventy-five.

BENDA (Carl Herrmann Hein) was born at Potsdam, in Prussia, in 1748. He was ballet-master at the opera at Berlin, and was appointed chamber-musician to the king of Prussia, in 1802.

BENDA, (Madame.) See Heyne.

BENDELER (Johann Philipp) published some works on music, between the years 1688 and 1706. He was born near Erfurt, in 1660.

BENDER, a celebrated performer on the clarionet in Germany. In beauty and richness of tone, facility, brilliancy of execution, and fine taste, he is said to rival the first performers on that instrument.

BENDINELLI, (Agostino) a com-

poser of church music between the years 1585 and 1604. He was a regular canon of the Lateran, born at Lucca, in 1550.

BENECKEN, (F. B.) a clergyman, near Hanover, published some sacred and dramatic music at Hanover since the year 1787.

BENEDICT, of Appenzel, a composer of church music in the middle of the sixteenth century.

BENEDICTUS, (Joh. Baptista) a mathematician at Venice, died at Turin, in 1590. He wrote some works on music.

BENEDIKT, a pianist at Dresden, is a pupil of C. M. Von Weber. He is said to have great firmness of finger.

BENEKEN. See Benecken.

BENELLI, (Alemanno.) See Meloni.

BENELLI, (Antonio) an Italian tenor singer and composer. He sang, about the year 1798, in England; and in the following year was engaged at Dresden, where he remained in 1810, and published some sonatas.

BENELLI, (Signor) an Italian singer, and director of the King's theatre for the season of 1824.

BENET, (John.) See Bennet.

BENETTI, an Italian bass singer, engaged at the King's theatre for the season of 1824.

BENEVENTO, (Guiseppe J. U.) an Italian composer at Venice between the years 1680 and 1727, during which time he brought out eleven operas.

BENEVENTO DI SAN RAFFALE, (Le Comte) an excellent amateur violinist at Turin. He published six duos for the violin, in London and Paris, about the year 1770. He also wrote some letters on music.

BENEVOLI, (Orazio) chapel-master of St. Peter's at Rome, was one of the greatest composers of the seventeenth century, and a pupil of Bernardo Nanini. Liberati asserts that Benevoli was superior to his master, and all other composers, in the art of writing fugue and counterpoint for four and six choirs, each of four parts. Dr. Burney cites a mass of this kind, composed by Benevoli, which surpasses, in effect, every thing he had known of the same description. This is probably the mass which Benevoli composed for the cessation of the plague at Rome, for six choirs, of four parts each, the score consisting of twenty-four different parts. It was performed at St. Peter's church, of which he was maestro di capella; and the singers, amounting to more than two hundred, were arranged in different circles of the dome, the sixth choir occupying the summit of the cupola.

BENGRAF (Johann) published at Vienna, in 1786, some instrumental music.

BENINCASA, an Italian tenor singer, at present at Dresden.

BENINCORI, (Angelo) an instrumental composer in France and Germany since the year 1802.

BENINI, (Giuseppe) born at Florence in 1704, was a celebrated performer on the harpsichord, and composer for his instrument. He died at an early age, in France.

BENINI, (Signora) a buffo singer at the opera, in London, in 1787.

BENNET, (John) one of our best madrigalists, seems to have had a melody more phrased and chantante than most of his contemporaries. Besides his madrigals for four voices, published in 1599, and of which several are still noticed by the admirers of old music, he contributed largely to the compositions inserted in a work published by Thomas Ravenscroft, in 1614, entitled "*A briefe discourse of the true but neglected use of characterising the degrees of mensurable musicke, &c.*"

BENNET, (Saunders) organist at Woodstock, in Oxfordshire; he died at an early age, of consumption, in 1809. Some of his compositions, both vocal and instrumental, are in print.

BENNET, (William) professor of music, and organist of St. Andrew's church, Plymouth, is descended from an ancient and highly respectable family. His ancestor, John Bennet, was sheriff of London in the fourteenth century, and having great wealth, purchased the manor of Wycroft, in Devonshire, and settled there. William

Bennet's father resided at Coombinteign-head, near Teignmouth, having inherited a comfortable estate in that parish. He was a highly respectable character. The subject of our memoir was the eldest son, and born about the year 1767. He was educated in music at Exeter, by Bond and Jackson, both composers and eminent musicians. He afterwards went to London, and finished his studies under the direction of the late Christian Bach, at whose death he placed himself under the celebrated Schroeter, who, it is well known, by his superior and very elegant performance on the grand piano-forte, brought that instrument into public notice, and superseded the use of the harpsichord. His pupil, Bennet, did the same at Plymouth. Being invited to settle there, he was the first person that introduced a grand piano-forte into that town; and by his perseverance and repeated performance on that instrument, at the public and private concerts, he overcame the prejudice of the natives and professors for harpsichords. Soon after his arrival at Plymouth, in the year 1793, Bennet was appointed organist of St. Andrew's church, and is considered one of the best extemporary performers in England, on the organ. In the year 1797, he married the eldest daughter of John Debell, Esq., of Guildford, by whom he has a family. His musical compositions are extensive and classical. They consist of "*Three Sonatas for the Piano-forte, with Accompaniment, dedicated to Lady Warren.*" "*A Concerto for the Grand Piano-forte, with Accompaniments for a full Orchestra, dedicated to Mrs. Gough.*" "*A first Divertimento, dedicated to Miss Patey.*" "*A second Divertimento, dedicated to Miss Warrington.*" "*Three Sets of six Songs, with a Glee to each Set.*" "*Three Duets for two Performers on the Piano-forte.*" "*A Coronation March.*" "*A Coronation Anthem,*" expressly composed for the coronation of his present majesty. The celebrated American glee, "*When shall we three meet again,*" with several other glees just published. "*A Portuguese Hymn, with Var.*" "*An Air from Loves of the Angels, with Var.*" "*Here a noddin, with Var.*" "*Vien que Donni Bella, with Var.*" Bennet has now in the press *two* very extensive works, "*The Collects of the Church of England, in Score,*" for the use of cathedrals, or for other public or private performances; and the "*New Version of Psalms, in four parts,*" with a full accompaniment for the organ or piano-forte. He has likewise composed several overtures and fugues, and voluntaries for the organ, which are not yet published.

BENNETT, (Thomas) organist of the cathedral, and of the episcopal chapel of St. John, Chichester, received his musical education in the choir of Salisbury, under the late Joseph Corfe. Bennett's principal works are, "*An Introduction to the Art of Singing;*" "*Sacred Melodies,*" a selection which is allowed to be made with much judgment and good taste; also, "*Cathedral Selections,*" consisting of anthems, commandments, and chants. Each of the above productions have met with much approbation in the musical world.

BENSER, a pianist and composer at London. He published some works for his instrument since the year 1784. (Clementi's Cat.) Benser was a German by birth, and the first master of the celebrated J. B. Cramer.

BENUCCI. There have been several Italian singers of this name at the opera at Vienna, since the year 1783.

BERARD, born in 1710, published "*The Art of Singing,*" Paris, 1755, a work of much merit at the time it was written.

BERARDI, (Don Angelo) a chapel-master at Spoletto, published at Bologna, in 1687, "*Documenti Armonici,*" containing the rules of counterpoint; in 1689, "*Miscellanea Musicale;*" in 1690, "*Arcani Musicali;*" and in 1693, "*Il Perche Musicale.*" Bernardi's works were a high authority in music at the time he wrote. Many of his precepts are arranged and given by Choron in his great work on composition.

BERARDI, (Steffani.) See Bernardi.

BERAUDIERE, (Monsieur De) a French composer of vocal music at the beginning of the seventeenth century.

BERBIGUIER, (ANTOINE TRANQUILLE) a pupil of Berton at the conservatory at Paris; he is a good flutist, and has composed many works for his instrument. He is also author of an excellent method for the flute, and some useful exercises for the same instrument. Berbiguier's compositions for the flute are excellent, full of beautiful passages, conducted with fine taste, knowledge, and correct judgment, and always written, both for the performer and the effect, according to the genius of the instrument. Some of Berbiguier's works are in the Catalogue of Clementi.

BERCHEM, (JAQUES GIACHETTO, or JACKET OF MANTUA) a native of the Netherlands, lived for a considerable time at Mantua. He published motets and various other vocal music of great merit at Venice, between the years 1539 and 1561. Some of his compositions are preserved in the British Museum.

BERESFORD, (REV. —) an English clergyman, published at Berlin several pleasing collections of German songs, with English words, between the years 1797 and 1799.

BERG, a German, published some pianoforte music in London between the years 1770 and 1797. (Preston's Cat.)

BERGAMENO, (JOHANN BAPTISTA.) See BONOMETTI.

BERGANCINI, an Italian composer of instrumental music at Vienna.

BERGER, (G.) a composer of music for the organ at Munich.

BERGER, (J.) the younger, a violoncellist, and composer for his instrument at Paris since the year 1796.

BERGER, (LOUIS) a celebrated pianist and pupil of Clementi, now residing at Berlin. He has lately published a valuable work, entitled "*Douze Etudes pour le Pianoforte,*" which is reprinted at Clementi's, in London. The exercises are stated, in Clementi's Catalogue, to hold a middle station between facility and extreme difficulty. They are fingered by the author, so as to render them of great advantage to performers who have small hands.

BERGER (JOHANN WILHELM VON) died at Wittenberg, in 1751. He was professor and dean of that university, and wrote several works relative to music.

BERGH, (VAN DER.) See VANDERBERG.

BERGHEM, (JACKET, or GIACHETTO) composer of several motets and madrigals, published at Venice in 1539. Some of his works are to be found in a collection of motets, published at Venice in 1543, a copy of which is in the British Museum.

BERGOGNONI, (BERNARDO) an opera composer at Venice in the beginning of the last century.

BERGOMUS, (ALEXANDER) a composer of masses in 1572.

BERGT, (CHRISTIAN GOTTLOB AUGUST.) organist of St. Peter's church at Baugen, was born at Freyberg in 1772. He originally studied theology, but soon gave up that pursuit for music. Since the year 1801, he has published many admired vocal compositions for the church, theatre, and chamber. His grand chorus, "*Christ Jesus,*" is said to be the most effective ever performed in England. It was sung at the Manchester Philharmonic concerts, and the score of the oratorio whence it is taken was brought to this country and adapted to English words by an eminent minister of the United Brethren.

BERLIN, (JOHANN DANIEL) organist in Norway. He published "*The Elements of Music,*" and some other didactic works, at Copenhagen, about the middle of the last century. He died about the year 1775.

BERLS (JOHANN RUDOLPH) was born near Erfurt, in 1578. He has composed various symphonies, also some vocal music, since the year 1780.

BERMUDI, (JUAN) a Spanish musician, wrote, in the sixteenth century, a work entitled "*Libro de la Declaration de Instrumentos.*"

BERNABEI, (ERCOLE) the scholar and successor of Benevoli at St. Peter's at Rome, and instructor of the abbate Steffani, may be ranked among the greatest masters of harmony in the ancient ecclesiastical style

of the last century. This composer, being invited by the elector of Bavaria to Munich, about the year 1650, entered into the service of that court, where he continued the rest of his life. A specimen of his works may be seen in Stevens's sacred music.

BERNABEI, (GUISEPPE ANT.) son of the preceding, after following his father's steps in the study of ecclesiastical harmony, surpassed him considerably in melody and modulation, as he lived long enough to see a great relaxation in the rigour of ancient rules. After succeeding his father as *maestro di capella* to the elector of Bavaria, by whom he was honoured with the title of *Conseiller Aulique*, and publishing several compositions for the church, replete with musical science of the first class, he lived till the year 1732, extending his existence to the great age of eighty-nine.

BERNACCHI, (ANTONIO) an Italian singer, engaged by Handel, in the year 1716, for the opera in London. This performer's voice seems by nature to have been feeble and defective, but he supplied the defects of nature by so much art, that his performance was always much more admired by professors than by the public in general. He staid here at first but one year, after which he went back to Italy; but returned in 1729. After quitting the stage, Bernacchi established a school for singing at Bologna, where he had himself been educated, and where he formed several admirable scholars, who rendered his name and school famous.

BERNARD, (ANTON,) chamber-musician to the king of Prussia, at Berlin, in 1791.

BERNARD (GIFFARD) translated into English, in 1779, Bemetzrieder's "*Treatise on Singing.*" He has also composed some vocal music.

BERNARDI, (BARTOLOMEO) chamber-musician to the king of Denmark at Copenhagen, in 1720, was a good violinist and composer of vocal and instrumental music.

BERNARDI, (FRANZ) a flute player and composer for his instrument in Austria, was born in 1767. (Clementi's Cat.)

BERNARDI (STEFFANO) was a learned theorist, as well as composer of masses and madrigals of a most elaborate and correct kind. He flourished from 1611 to about 1634, and in 1623 was chapel-master of the Duomo at Verona. He published a didactic work, called "*Porta Musicale,*" at Verona, in 1615. This elementary tract has the merit of clearness and brevity.

BERNARDI (FRANCESCO, commonly called SENESINO) was an excellent soprano singer, born at Sienna about the year 1680. His celebrity appears to have commenced at Dresden, in 1719. Handel, hearing of his talent, then engaged him for his opera in London, at a large salary, and he made his *début* in our metropolis in 1721. Senesino's voice was considered on the continent as a *mezzo soprano*, though in England it was regarded as a *contralto*. In the year 1726, he was taken ill, and as soon as he was able to travel, went to Italy for the recovery of his health; after remaining there about two or three years, he returned to London. Senesino's voice was penetrating, clear, equal, and flexible; his intonation was pure, his shake perfect, and he was peculiarly renowned for his delivery of recitative. In 1739, Senesino was residing at Florence. He died about the year 1750.

BERNARDINI, (MARCELLO, called also MARCELLO DI CAPUA) a composer of many operas since the year 1784, to several of which he has also written the words.

BERNARDINO, (NANINI.) See NANINI.

BERNASCONI, (ANDREA) of Verona, a contemporary of Hasse. He was long in the service of the king of Bavaria, and died at Munich. He composed several serious operas between the years 1741 and 1766.

BERNER, (ANDREA) a violinist and composer at Bonn, was born in Bohemia in 1766.

BERNER, (LUDWIG) a composer at Berlin and Dresden since 1801.

BERNHARD, (CHRISTOPH) a composer and tenor singer, was chapel-master to the court of Saxony. He died in 1692. He

published some sacred music of great science, at Dresden and Hamburgh.

BERNHARD, a German organist, so early as the year 1470 invented pedals for the organ at Venice; a discovery which reflects great honour upon the organists of his country, as it implies ideas, harmony, and effects beyond the power of human hands.

BERNIER (Nicolas) was born in the year 1664 at Mantes, on the Seine. By his merit in his profession, he attained to be conductor of the music at the chapel of St. Stephen, and afterwards at that of the king of France. The regent duke of Orleans admired his works, and patronised their author. This prince, having given him a motet of his own composition to examine, and being impatient for his observations thereon, went to the house of Bernier, and entering his study, found the abbé de la Croix there, criticising his piece, while the musician himself was in another room, conversing and singing with a company of his friends. The duke broke in upon, and interrupted their mirth, with reprimanding Bernier for his inattention to the task assigned him. This musician died at Paris in 1734. His five book of cantatas, and songs for one and two voices, the words of which were written by Rousseau and Fuselier, have procured him great reputation. There are, besides, of his composition, "*Les Nuits de Sceaux*," and many motets, which are still in great esteem. Bernier was a pupil of Caldara, and is regarded by Mons. de la Borde as one of the greatest contrapuntists and fughists that ever existed. He died in 1734.

BERRETARI (Aurelio, called also Fiesoli) published a mass and psalms at Venice in 1656.

BERRETTA published several quartets in London about the year 1780.

BERSELLI, a celebrated Italian singer in the middle of the last century.

BERTALI, (Antonio) chapel-master at Vienna, was born at Verona in 1605. He composed much vocal and instrumental music.

BERTANI, (Lelio) born at Brescia in 1520, was chapel-master there, and afterwards at Vienna. He was a voluminous composer of madrigals.

BERTAUT, (Madame) a French singer, formerly a pupil of the Paris conservatory.

BERTEZEN, (Salvador) an Italian composer, published a work entitled "*The Principles of Music*," at Rome, in 1780.

BERTHAUD or BERTAUD, a violoncellist and scholar of Duport, at Hamburgh, in 1796.

BERTHEAUME, about 1790, first violin at the comic opera at Paris, has published, since 1780, eight instrumental works. Bertheaume was conductor at the *concert-spirituel*, in 1783. Some of his pupils, Grasset, for instance, have arrived at much celebrity on the violin.

BERTHOLDO, (Sper' in Dio) a composer of madrigals at Venice in 1561 and 1562.

BERTIN, a composer of operas in France between the years 1706 and 1720.

BERTIN, a composer of instrumental music in London since the year 1793.

BERTINI, (Salvatore) born in the year 1721 at Palermo, received his musical education at the conservatory of *La Pietà*, under the celebrated Leo. He was a skilful composer. His first works were for the theatre; he then composed church music, and was successful in both styles, his melodies being sweet and simple in his dramatic pieces, whilst in those for the church they were sublime and pathetic. He died at Palermo in 1794.

BERTINI, (Benoit Auguste) born at Lyons in 1780. He was a pupil of Clementi on the piano, and published some sonatas in London. Since his return to Paris, in 1806, he has also published some instrumental music.

BERTINI, (H. J.) a composer of pianoforte music, lately resident in London. (See Chappell's Cat.)

BERTINOTTI, (Sign.) a French singer in Leghorn, in 1802, and wife to Signor Radicati the composer. She sang in London, in the year 1811, in the opera of "*Phedra*,"

composed by her husband. She was a correct and pathetic singer, and quitted this country for Lisbon in 1812, where she was engaged as *prima donna*.

BERTOJA, two brothers, both eminent violoncellists at Venice in the year 1800.

BERTOLA, (Giov. Antonio) a composer of sacred music in Italy at the beginning of the seventeenth century.

BERTOLDI, an Italian composer of madrigals in the seventeenth century.

BERTOLDI, (Signora) a good female singer in Handel's operas, in London, in the year 1729.

BERTOLOTTI, a celebrated Italian singer in the latter half of the last century.

BERTON, (Pierre Montan) a celebrated French musician, was taught music from four years of age, and at six years old was able to read common vocal compositions at sight; at twelve he sang in the cathedral of Senlis, and occasionally played the organ. In the year 1744, he made his *début* as a singer, at the opera at Paris, which situation, however, from the failure of some notes in his voice, he did not long hold; but obtained, about two years afterwards, the place of *chef-d'orchestre* at the grand opera. Here his talents became so conspicuous, that he obtained successively the offices of chamber-musician to the king and director of the opera. P. M. Berton composed or made considerable alterations in nine or ten operas. It was during his direction that Gluck and Piccini came to Paris, when the great revolution in French music was effected. Gluck had such confidence in the talents of Berton, that he requested him to revise and alter the *dénouement* of his "*Iphigénie en Aulide*," which is still performed as Berton arranged it. Berton did all in his power to appease the parties of the Gluckists and Piccinists, by reconciling the chiefs. He died at Paris in 1780.

BERTON, (Henri Montan) son of the preceding, was born at Paris in 1767. He was taught music from six years of age, and entered the opera band, as a violinist, at thirteen. The taste of young Berton was formed on the models constantly presented to him in the performance of the dramatic compositions of Gluck, Piccini, and Sacchini. He soon became anxious to compose an opera, although one of his masters in composition had given it as his opinion, that he would never succeed as a dramatic composer. Having obtained the words of a comic opera, "*La Dame Invisible*," he composed the music, and expressing great fear that it would not succeed, a female friend showed the manuscript to Sacchini, who not only decided in his favour, but desired to see the author, and from that time had so tender a regard for him, that he called him his son, and was his friend and guide, till Sacchini's death, in 1786. H. M. Berton has composed several oratorios for the spiritual concerts, and near thirty operas, the most admired of which at the present time are, "*Montano et Stephanie*," "*Aline*," and "*Françoise de Foix*." He has also published several cantatas, and a great variety of romances. On the establishment of the conservatory of music, Berton was named professor of harmony. He has also written several didactic works of great celebrity, of which the following are the titles: "*Arbre Généalogique des Accords*," "*Méthode sur l'Harmonie*," and a "*Dictionnaire sur les Accords*."

BERTON, (François) son of the preceding, was born at Paris in 1784. He is a good pianist, and has composed several romances, &c.

BERTONI, a celebrated blind organist and composer at Padua. He was living in the year 1800.

BERTONI, (Ferdinando) chapel-master at the conservatory of the *Mendicanti*, at Venice, was born in 1727. He was pupil of Padre Martini. In the year 1776, he obtained great renown by his composition of the opera of "*Orfeo*," which was received with enthusiasm at the theatre in Venice. In 1779, Bertoni accompanied Pacchierotti to England; however, Sacchini was then in too high favour in London for Bertoni to have much success. Few masters knew better than him the mechanical parts of their business: his melody was flowing and

graceful, though not often new, his parts were clear and well arranged, and his counterpoint perfectly correct; still there was sometimes a pacific smoothness in his music that bordered upon languor. Upon the death of Galuppi, in 1785, Bertoni was appointed chapel-master to St. Mark's church and the state of Venice, the most honourable and lucrative employment to which a musical composer can aspire in Italy. Bertoni was the master of the celebrated singer Tenducci. He composed thirty operas, the words of most of which were written by Metastasio, Apostolo Zeno, and other eminent Italian poets.

BERTRAM, (Balthasar Christian Friedrich) chamber-musician to the king of Prussia, and a pupil of Graun, died in 1787.

BERTRAND, (Antony) born in Auvergne, set to music the songs of Ronsard, the favourite bard of France, during the reigns of Henry II., Francis II., Charles IX., and Henry III. He published them in four parts, in 1578, under the title of "*Amours de Ronsard.*"

BERTRAND, (Mlle.) an eminent female performer on the harp at Paris. She was pupil of Nadermann.

BERTUCH (Carl Volkmar) was born at Erfurt about the year 1730. He was organist of St. Peter's church, at Berlin, and considered to be a fine player of Sebastian Bach's music.

BERTUCH or BERTOUCH (Georg von) was born in 1668. He was a Danish general officer, and composed several cantatas and other music.

BERTUS, (Car.) chapel-master at Florence, published some church music in 1593.

BERTUZZI, (Pietro) a violinist in Italy about the year 1791. He has published some music for his instrument.

BERWALD (Johann Friedrich) was born at Stockholm in 1788. When between four and five years of age, he played at a public concert on a small violin. After that time he visited, with his father, various courts of Europe, whence he received medals and many other marks of royal approbation; at the same time he prosecuted his studies in composition and on the pianoforte. Several of his instrumental works have been published in Germany since the year 1798.

BESARDUS, (Jean Baptiste) a performer on the lute, and composer for his instrument, at the commencement of the seventeenth century.

BESCHORT or BAUSCHET, a singer and composer of songs at Berlin and Hamburgh about the year 1796.

BESLER, (Samuel) a composer of church music, published at Breslau in 1611.

BESNECKER, (J. A.) a celebrated organist and church composer at Prague in the beginning of the seventeenth century.

BESON. See Besson.

BESOZZI, (Joseph) a musician at Parma in the latter part of the seventeenth century.

BESOZZI, (Jerome) born at Parma in 1712, was bassoon player to the court of Sardinia from the year 1730. He went with his brother Alexander to Paris for a short time, where they were heard with the greatest applause. The two brothers subsequently lived together at Turin, till their death.

BESOZZI, (Antoine) brother of the two preceding, was, in 1755, a performer on the hautboy at the chapel at Dresden. He died at Turin in 1781. He performed, at different times, at the principal courts of Europe.

BESOZZI, (Gaetan) brother of the three preceding, was born at Parma in 1727, and first entered the service of the court of Naples as performer on the hautboy, and subsequently held the same situation at the court of France. His playing was much admired in London about the year 1793.

BESOZZI, (Charles) son of Antoine Besozzi, was born at Dresden. He was also a performer on the hautboy.

BESSEGHI, (Angelo Michele) an instrumental composer at Bologna about the beginning of the eighteenth century. Some of his works were printed at Amsterdam.

BESSEL (A.M.S.E. von) published some

instrumental music in Germany, between the years 1790 and 1793.

BESSER, (T. G.) an organist at Halberstadt, and composer, between the years 1779 and 1784.

BESSON or BESON, a French composer, published some sonatas at Paris in 1729.

BETHISY, a French composer, published, in 1752, a treatise entitled "*An Explanation of the Theory and Practice of Music, according to the new Discoveries.*" The author has availed himself of Rameau's principles. It is a work of little merit.

BETHOVEN. See BEETHOVEN.

BETTELI, a composer of violin quartets at Vienna in 1799.

BETTINELLI (SAVERIO) was born in 1718. He was a jesuit at Mantua, and published, in 1775, a work, part of which relates to music.

BETTS (ARTHUR) was born in Lincolnshire. At the age of nine years, his brother John Betts, the celebrated violin maker of the Royal Exchange, London, (to whose business he has lately succeeded) took the charge of his education. He received instructions of Hindmarsh and Viotti on the violin, and of Eley, Dussek, and Steibelt, in the theory of music; he also derived great benefit from the friendly lessons of Russell, and from his long practice and experience, may be ranked among the most eminent teachers of the present day. The best compositions of A. Betts are as follows: "*Three Sonatas for Piano-forte and Violin;*" "*A Duet for two Performers on the Piano-forte:*" "*Set of Duets for Violin and Violoncello;*" "*Set of Duets* (easy) *for Violin and Tenor;*" "*A Sonata for Piano-forte,* (*Violin Obligato*) *and Violoncello* (*ad lib.*);" "*A Divertimento for Piano-forte and Violin;*" "*Andante for Violin Obligato, with second Violin Alto and Bass.*" He has also composed some songs and arranged pieces, amongst which is the much admired "*Overture to the Men of Prometheus,*" by Beethoven, arranged as a quintet for two violins, alto, flute, and violoncello.

BEUF (JEAN LE) published at Paris, in 1739, a treatise on church music.





BEURHUSIUS, (FRIEDERICUS) a writer on music in the latter half of the sixteenth century.

BEUTHNER, (JOHANN HEINRICH) director of the music at Riga, was born at Hamburgh in 1693. He published a cantata at Riga in 1717.

BEUTLER, (JOHANN GEORG BERNHARD) director of the musical academy at Berlin, and composer of piano-forte music. He is both an excellent pianist and violinist.

BEVERINI, (FRANCESCO) one of the oldest, and probably the first, dramatic composers, lived at Rome about the year 1480.

BEVIN, (ELWAY) a musician eminently skilled in the knowledge of practical composition, flourished towards the end of queen Elizabeth's reign. He was of Welsh extraction, and had been educated under Tallis, upon whose recommendation it was, that, in 1589, he was sworn in gentleman extraordinary of the chapel; from whence he was expelled in 1637, it being discovered that he adhered to the Romish communion. He was also organist of Bristol cathedral, but forfeited that employment at the same time with his place in the chapel. Child (afterwards Dr.) was his scholar. He has composed sundry services, and a few anthems. Before Bevin's time, the precepts for the composition of canons were known to few. Tallis, Bird, Waterhouse, and Fariner were eminently skilled in this most abstruse part of musical practice. Every canon, as given to the public, was a kind of enigma. Compositions of this description were sometimes exhibited in the form of a cross, sometimes in that of a circle; there is now one extant, resembling a horizontal sundial: and the resolution (as it was called) of a canon, which was the resolving it into its elements, and reducing it into score, was deemed a work of almost as great difficulty as the original composition. But Bevin, with a view to the improvement of students, generously communicated the result of many years' study and experience, in a treatise which is highly commended by all who have

taken occasion to speak of it. This book was published in 1631, (4to.) and dedicated to Goodman, bishop of Gloucester, with the following title: "*A briefe and short Instruction of the Art of Musicke, to teach how to make discant of all proportions that are in use; very necessary for all such as are desirous to attain to knowledge in the Art; and may, by practice, if they sing, soon be able to compose three, four, and five Parts, and also to compose all sort of Canons that are usuall by these directions, of two or three Parts in one upon the plain Song.*" The rules contained in this book for composition in general, are very brief; but for the composition of canons there are in it a variety of examples of almost all the possible forms in which they are capable of being constructed, even to the extent of sixty parts.

BEYEN, a composer of some instrumental music at Spire in 1793.

BEYER, a German, invented at Paris a new kind of piano-forte, with glass instead of strings. Franklin called it the *Glass Chord*. It was publicly exhibited at Paris in 1785, and has since been used in dramatic music on some particular occasions.

BEYER, (Johann Samuel) director of music at Freyberg, published several vocal works between the years 1703 and 1730.

BEYER, (Mlle.) See Bayer.

BEZOZZI. See Besozzi.

BIAGINO, a singer at Rome about the year 1792.

BIAGIO: his real name was Campagnari. He was a secular ecclesiastic at Cremona. In 1758, he went to Prague, and obtained the situation of master of the choir there. He died in 1771.

BIAGIOLI, (Signora) a professor of the piano at the royal academy of music in London. She was appointed by Mr. John Cramer, of whom we understand she was a pupil. She was engaged as a double at the Opera-house, for the season of 1824.

BIANCA, (Sachetti) a good female contralto singer in the conservatory at Venice in 1791.

BIANCARDI, (Vincenzo) an opera composer at Florence in 1790.

BIANCHETTA, a celebrated female singer, in one of the conservatories at Venice, in 1800. Haydn is said to have written his *Ariadne* for her.

BIANCHI, (Pietro Antonio) a celebrated composer at Venice, between the years 1571 and 1609.

BIANCHI, (Giulio Cesare) a composer of motets at Venice in 1620.

BIANCHI, (Giov. Antonio) a writer on subjects connected with music, died at Rome in 1758.

BIANCHI, (Giovanni) an instrumental composer at Milan, about the year 1710.

BIANCHI, (Antonio) a singer and composer, was born at Milan in 1758, and sang at various courts of Europe, until the year 1793, when he came to Berlin, and composed several Italian *intermezzi*. He quitted Berlin in the year 1797, and subsequently visited various of the great towns in Germany. His compositions are all vocal, and for the most part dramatic. Among his operas are, "*La Réduction de Paris,*" performed at Paris. "*Le Mort marié,*" also at Paris. "*Castore e Polluce,*" at Florence. "*Caio Mario,*" "*Demofoonte,*" "*Arbace,*" "*Piramo e Tisbe,*" "*Scipione Africano,*" "*Artaserse,*" "*Pizarro,*" and "*Il Ritratto,*" all for Naples.

BIANCHI (Francesco) was born at Cremona. He composed either fifty-seven or fifty-eight entire operas, besides a considerable quantity of church and other music. He wrote a great deal for Pacchierotti and Marchesi, and some of his operas remain in public estimation, and were performed both in Italy and in England, at least as often as those of any other master. He composed his "*Disertor Franchese*" at Venice in 1785, which obtained its celebrity in the following manner: Pacchierotti performed the part of the deserter, and in the proper costume of a French soldier. The dress of common life had never before been seen upon the opera stage, and so shocked was the classical taste of the Venetians at this innovation, that they actually refused

the piece a fair hearing. It happened, however, that some royal personage, passing through Venice, expressed a strong desire to see this opera, and in deference to him, the music suffered no interruption: their rapture was equal to their first unwarrantable disgust, and the poor discarded *Disertor* became a reigning favourite. Bianchi wrote the first opera, both for our Storace and our Billington, "*Castore e Polluce*" for the former, and "*Inez di Castro*" for the latter. His forte lay in fine expression. Though his "*Merope*" (the best of his works) displays how thoroughly he understood the use of instruments, his accompaniments were rather natural and easy than *recherché*. He went hand in hand with the style of his contemporaries, Paesiello, Cimarosa, &c. preferring simplicity to the more complicated effects introduced by the Germans. His "*Semiramide*" is remarkable as having been chosen by Banti for her *début* in this country, when it had an extraordinary run. The fame of his success induced the managers to send for him to England, where he remained till the end of his life. Bianchi was previously engaged by the court of Vienna, but his residence in the service of the emperor was prevented by the death of that great personage. It is said that the emperor having desired his presence at some town in Italy, after conversing with him for near two hours with great familiarity, at length questioned him as to his willingness to settle at Vienna. Bianchi assented, and an engagement was formally made out by the Austrian minister at Venice. He had just read the paper of his appointment, when news of the death of the emperor was brought him, and his good fortune died with the prince. We may relate an anecdote which is, perhaps, the strongest proof of this composer's talents. While Haydn was in England, he assured Bianchi that, whenever the accidents of life disturbed his temper, he kept one leaf of Bianchi's works *turned down* for reference; to this he always resorted, and it never failed to restore his serenity.

As a learned contrapuntist Bianchi ranked high, and a great work of his on the theory of music remained unpublished at his death in the hands of his widow, now Mrs. Lacy. This manuscript had been sent by Mr. Bianchi to France during the peace of 1802, and was submitted to the inspection of Lacepede, Guingené, and Prosny, at the especial desire of the minister of the interior. When the war was renewed between France and England, the manuscript was returned to Mr. Bianchi, who was then living in England. The entire work has been lately intrusted, by Mrs. Lacy, to the care of the editor of the Quarterly Musical Review, with permission to publish extracts. A series of these will be found in the above work, commencing at vol. ii. p. 22. See Lacy.

BIANCHI, (Eliodoro) an Italian tenor singer, engaged at the opera in London in 1820, a modern critic says, had a heavier voice than generally belongs to singers of his class, and there was nothing in his style to compensate for his lack-lustre tones. His science and execution, were the natural organ finer, would have carried him to greater elevation, but as he was, he never rescued his auditor from neutral indifference.

BIANCHI (J. M. C.) was a celebrated performer on the violin. As a musician, both practical and theoretical, he has not often been excelled; and in other respects he was an highly accomplished scholar. His manuscripts consist of Italian operas, English canzonets, violin concertos, &c.; and it has been said, that the late Mr. Moorehead was about to print and edit them. This excellent musician died at Neuilly, near Paris, of a deep decline, in 1802, aged only twenty-seven years.

BIANCIARDI, (Francesco) an Italian composer of madrigals about the year 1590.

BIANCOLINI, an Italian composer of some instrumental music about the year 1590.

BIBER, (Henry John Francis) vice chapel-master to the bishop of Saltzburg, published in 1681 a set of solos for a violin and bass. He seems to have been amongst

the first violin players of his time; and his solos are the most difficult and fanciful, says Dr. Burney, of any music of the same period. One of the pieces is written on three staves, as a score for two violins and bass, but meant to be played in double stops. Others are played in different turnings of fourths and fifths, as for a treble viol. A second work by this musician, entitled "*Fedicinum Sacro Prophanum*," consists of twelve sonatas, in four and five parts, to be played on three instruments; and a third, "*Harmonia artificiosa ariosa*," published at Nuremburg, consists of pieces of seven parts, to be played on three instruments.

BIBOCOFF published some sonatas at Vienna in 1799.

BICHI LOLI (L.) published some instrumental music at Vienna in 1799.

BIDAUX. See BIDEAU.

BIDEAU (DOMINIQUE) published an esteemed method for the violoncello, and some other instrumental works, since the year 1796.

BIEGO, (PAOLO) a Venetian dramatic composer between the years 1680 and 1690.

BIELBY, an English organist: he is the author of "*Six easy Voluntaries*," published by Clementi.

BIEREY, (GOTTLOB BENEDICTUS) chapel-master and chef-d'orchestre at the theatre at Breslau, was born at Dresden in 1772. He has composed near twenty operettas, and much other instrumental and vocal music. He is a man of judgment, cultivated taste, and science.

BIFARI, (NICOLAS) of the Neapolitan school of musicians, was born at Naples in 1749. The characteristics of his style of composition are facility and good taste. After leaving a favourable impression of his talents in Italy he went to Paris, where he was appointed a chapel-master. He then published a work entitled "*Traitê de Musique abrégé*," in which the arts of singing, accompaniment on the piano-forte, composition, and fugue are well taught, in language remarkable for its perspicuity.

BIFFI, (GUISEPPE) a composer at Milan in the sixteenth century. Many madrigals of his composition were published between the years 1582 and 1600.

BIFFI, (Don ANTONIO) a Venetian chapel-master to the conservatory of the Mendicanti, composed some oratorios, &c. in 1704.

BIGAGLIA, (Don DIOGENIO) a Venetian Benedictine, composed some cantatas and other music about the year 1720.

BIGATTI, (CARLO) one of the best pupils of Padre Mattei, and also of Zingarelli, was born at Milan in 1778. He has published nearly twenty-five works of masses, motets, and airs, with variations. He is said to show in his works a profound knowledge of harmony.

BIGGS, a celebrated English composer of songs and canzonets, has been in the profession above thirty years. He was a particular friend of Mrs. Opie, and set much of her poetry to music. Among his publications are a collection of Hindoo airs, and a collection of Welsh airs, the words of both by Mrs. Opie. Biggs ranked very high in this country as a teacher. He now resides abroad.

BIGOT, professor of music at Leeds, is an excellent violinist. He performed at the York musical festival in 1823.

BIHLER, (FRANZ) chapel-master at Augsburg. He has published much vocal and instrumental music between the years 1792 and 1803.

BIHLER, (GREGORIUS) a composer at Donawert, in Germany; some of his music was printed at the Hague in the year 1796.

BILLARD, (J. P.) a performer on the guitar, and composer for his instrument, at Paris, in 1786.

BILLINGTON, (ELIZABETH.) This celebrated singer, musician, and piano-forte player was a daughter of Weichsell, a native, we believe, of Freyberg, in Saxony. She was born in England about the year 1770. Her mother, who was a singer of some eminence, died while her offspring, Mr. C. Weichsell, the celebrated violinist, and

Mrs. Billington were young. These children were trained to music at the earliest possible age, and even performed on the piano-forte and violin for the benefit of Mrs. Weichsell, at the Haymarket theatre, at six years old, a time of life when they might have been well thought incapable of any acquirements deserving public notice. Her first master was Schroeter, an excellent teacher of the piano-forte, and her father superintended her musical education with a degree of severity that could scarcely be justified even by the proficiency of the pupil. Few persons have attained the perfection that Miss Weichsell reached upon this instrument. At fourteen she came before the public as a singer at Oxford, and at sixteen married Mr. Billington, then a performer on the double bass, who carried her immediately to Dublin, where she commenced her theatrical career in the opera of "*Orpheus and Eurydice.*" Here, perhaps, for the only period of her life, she was doomed to suffer mortification, in the greater applause and respect obtained by Miss Wheeler, a singer much inferior to herself, and such was the effect on the ardent mind of Mrs. Billington, that it had nearly been the occasion of her leaving the stage in disgust. The reputation of Miss Wheeler procured her an engagement at Covent-garden theatre for three years. Mrs. Billington followed her to London, and no sooner had she arrived, than Mr. Harris, the proprietor, and Mr. Lewis, the manager, waited upon her with a proposal to play three nights. So short a trial she positively refused, expressing her desire to substitute twelve nights, under the apprehension that her too anxious solicitude to please her countrymen might defeat her first efforts. Such, indeed, was her distrust, that she considered this as a final experiment, and she had determined, in the event of any failure either in the ease of self-possession or of deficiency of powers and attainments, to quit the profession of an actress at once. They proceeded to discuss the terms of her engagement, and she desired a salary of twelve pounds per week; to which the managers objected, as being the *highest sum then given*, and as the remuneration assigned to Miss Wheeler, whose reputation was so high and established. The comparison was unfortunate, it irritated Mrs. Billington, and she instantly declined to enter into any permanent contract. She consented, however, to appear for the twelve nights, and was advertised for the part of *Rosetta*, in Arne's opera of "*Love in a Village.*" She was announced for the Wednesday night, but the name of Mrs. Billington, late Miss Weichsell, having caught the attention of the king, his majesty commanded her appearance to take place two days sooner; a circumstance highly flattering, as it was a solitary instance, and contrary to the custom generally observed by the sovereign.

It will readily be conceived, that Mrs. Billington, whose habits of study and practice had been fixed by the severest exercise of parental authority, omitted no preparatory exertion to ensure her success with the public under such auspices. Indeed, she laboured night and day, and nothing could be more complete than her triumph over the esteem of her audience and the rivalry of her former favoured competitor. Miss Wheeler was laid on the shelf, as the theatrical phrase goes, and at the expiration of the twelve nights, the managers again waited on Mrs. Billington to renew her engagement on a permanent footing. They questioned her cautiously respecting her expectations, and she, rather in jest than in earnest, demanded one thousand pounds and a benefit for the remainder of the season, with which, to her utter astonishment, they immediately complied, and they afterwards voluntarily gave her a second night, in return for the extraordinary emolument they had derived from the exercise of her talents. During this season, although her theatrical duties were unremitted, she never relaxed from the most sedulous general pursuit of the knowledge and practice of her art. She laboured incessantly, and received lessons of Mortellari, an Italian master of celebrity, at that time in England. The theatre had no sooner closed, than she

availed herself of the interval to fly to Paris, where she enjoyed the instructions of the great Sacchini the composer. Thus she continued from the first to fortify and enrich her natural gifts with the strength and ornaments of high science, an example to be followed by every student who aspires to the character of a polished and expressive singer.

At this time, Madame Mara arrived in England, unequalled in the eminence she had attained. In 1785, the subject of our memoir made her *début* at the concert of ancient music. Mara herself is said not to have beheld her reception quite unmoved, and some disputes even arose respecting place and preeminence in the seats of the orchestra, a species of contention very unworthy the transcendent abilities of these gifted individuals. Mrs. Billington's fame continued to spread, while her never-ceasing ardour and assiduity were day by day enlarging her stock of knowledge, acquirement, and facility. She was a constant performer at the concerts of the metropolis, and she sung at the memorable Westminster-abbey performances. She remained at Covent-garden until 1793, when she adopted a resolution to retire from public life, which she vainly imagined she had firmness enough to adhere to. At the instigation of her husband and her brother, she was induced to make a continental tour, with a view solely to amusement, and to this intent she declined all letters of introduction, intending to travel *incognito*. For some time they succeeded, and passed along without notice; but at Naples, the English ambassador, Sir W. Hamilton, penetrated their secret, and persuaded Mrs. Billington and Mr. Weichsell to perform in private before the king and queen, at Caserto, a country residence. The gratification they received induced their majesties to request Mrs. Billington to perform at the great theatre of St. Carlo, then thought to be the finest opera established in the world. She accordingly, in May, 1794, made her *début* in "*Inez di Castro*," which was composed expressly for her by the maestro, Francesco Bianchi, who wrote an opera worthy the supereminent ability of this *prima donna*. Her success was complete, for indeed her celebrity made her name known in Italy, and previous to her quitting England the Venetian ambassador had been in treaty with her to accept an engagement, which however she broke.

Her performance at Naples was interrupted by a sudden and affecting event. On the second night, as Mr. Billington was seeking his hat to accompany his wife to the theatre, he fell down in a fit of apoplexy, and died in the arms of Bianchi, at the residence of the bishop of Winchester. Nor was this the only circumstance that impeded her progress. About this time, an eruption of Mount Vesuvius took place, and the superstitious bigotry of the Neapolitans attributed the visitation to the permission granted to a heretic to perform at St. Carlo. Serious apprehensions were entertained by Mrs. Billington's friends for the consequences of such an impression. Her talents, however, triumphed, she renewed her performance, and no *prima donna* was ever more rapturously received in that country, where the opera is best cultivated and understood. Paesiello, Paer, and Himmel, successively wrote for her after Bianchi.

In 1796 she went to Venice, where, after the first performance, she was taken so ill that she could sing no more during the season; and it is among the records honourable to human nature, that the manager generously brought her the whole of her salary, which she compensated by playing the succeeding season without any other reward than the pleasure of reciprocating the liberality of her employer. Conceiving that the air of Venice did not agree with her, she quitted the place. On her journey from Venice to Rome, she was earnestly requested to give a concert at Rome, which she at first declined; but a society of *Cavalieri* undertook the whole of the arrangement, and she and Mr. Weichsell performed to a very crowded audience. Between this period and the year 1798, she

visited all the principal theatres in Italy, and in this year married Mr. Felissent, and appeared only twice subsequently at Milan. In 1801, still retaining the name of Billington, she returned to her native country. No sooner was her arrival known, than all the conductors of the public amusements were alike eager to engage her. The managers of Covent-garden and Drury-lane theatres evinced equal anxiety to secure her talents, and the disposal of her services were at length referred to arbitrators, who awarded that she should appear at the two theatres alternately. Mandane, in Arne's "*Artaxerxes,*" was the character selected for her *début,* and the audience were struck with rapture and astonishment at her amazing powers, which were then in their full meridian. On this occasion she introduced a song from Bianchi's "*Inez di Castro,*" to the English words, "*Lost in anxious doubts;*" which, being composed expressly for her, exhibited at one view her prodigious qualities, heightened by the delightful execution of her brother's obligato violin accompaniment. Perhaps no other singer could have sung this song; very certain it is, no one has ever attempted it. Engagements now multiplied upon her. She sung at the Italian opera in 1803, at the king's concert, at the Hanover-square Vocal concerts, and at a round of provincial meetings, from this time till 1809, when she finally retired. Two remarkable circumstances attended her during this period of her public life. On her reappearance at the opera, Banti, then in the zenith of her excellence, played the character of Polifonte to Mrs. Billington's Merope, in Nasonini's opera of that name. Never was the house so crowded as on this occasion: the stage was so covered with ladies and gentlemen, that the performers had scarcely room to move. The second occurrence was her performance with Mara on the 3d of June, 1802, the last night of that most distinguished singer's appearing in this country. They sung a duet together, composed to display their mutual accomplishments, and the contest excited both to the utmost pitch of scientific expression. Never, certainly, was such a transcendent exercise of ability! At length Mrs. Billington, having gained a competency, and feeling her health very sensibly affected by her efforts in the service of the public, she resolved to retire from exertions, which, with a mind so keenly alive to the approbation of her auditors, and so devoted to the strictest execution of her professional duties, could not have failed to have shortened her prospects of repose, and even of existence. No entreaties were spared on the part of the noble directors of the ancient music, and of every public theatre or concert at which she had assisted; but her resolution was finally taken, and in 1809 she retired from all public performances, and was never afterwards induced to forego it except on one occasion, when she sung for the benefit of a charity at Whitehall, in the presence of the queen, the prince regent, and other branches of the royal family. Mrs. Billington finally quitted England with her husband in 1817, and died, after an illness of a very few days, at her estate of St. Artien, near Venice.

BILLINGTON, (Thomas) husband of the preceding, and whose sudden death at Naples has been before mentioned, was a musician of talent and composed some pleasing vocal pieces, among which were "*Gray's Elegy,*" "*Maria's Evening Service,*" "*Eloisa to Abelard,*" "*Pope's Elegy,*" "*Prior's Garland,*" "*Children in the Wood,*" and part of "*Young's Night Thoughts,*" all set for one or more voices. (Clementi's Cat.)

BILS, (Franz) an organist in Germany, and voluminous composer, towards the end of the last century.

BINCHOIS, a celebrated French composer between the years 1400 and 1460. He is cited by Gafforio, as being, together with Dunstable, Caron, Regis, Dufay, and Brasart, one of those musicians, who, at the commencement of the fifteenth century, gave a great impulse to the art of counterpoint, and were, in fact, the precursors of the masters of the Flemish school.

BINDER, (AUGUST SIEGMUND) organist at Dresden, was born there in 1761. He received his instructions in music of his father, C. S. Binder, and has composed several vocal and instrumental pieces.

BINDER, (JOHANN GEORGE) a composer of piano-forte music at Vienna in 1802.

BINDERNAGEL, (JOSEPH) a German musician, living about the year 1800 in Paris. He published some instrumental music in the years 1799 and 1800.

BINETTO, (RAFAELE) an Italian bass singer at the opera at Turin in 1822.

BINFIELD, an English bass singer. He sang at the king's private concerts in the year 1805. He is, we believe, the composer of a set of canzonets, and some other vocal music. (Goulding's Cat. Part 2.) He is also an excellent performer on the violoncello.

BINGHAM, a flute player and composer for his instrument. He lived at Amsterdam at the beginning of the last century.

BINGTON, (WALTER) an Englishman, wrote, in the thirteenth century, a work entitled "*De Speculatione Musicæ.*"

BINI, (PASQUALINO) of Pesaro, was one of the favourite pupils of Tartini. About the year 1757, he was director of concerts to the duke of Wurtemberg, at Stuttgard, at the same time that Jomelli was chapel-master to the duke.

BIORKMAN, (HANS) a musician in Sweden about the year 1770. He was a bass singer, and wrote some instructions for organists.

BION, a Greek philosopher, wrote a work on music, which is now among the manuscripts in the king's library at Vienna.

BIONI, (ANTONIO) a voluminous composer of opera music, and pupil of Giovanna Porta, was born at Venice in 1700. He went to Breslau, in Germany, where, and at Vienna, he composed numerous operas between the years 1724 and 1738.

BIRCH, (H. W., Esq.) was a friend of the celebrated Dr. Croft. On the death of the doctor, in 1727, Mr. Birch erected a monument for his friend at his own expense. This gentleman was remarkable for the singularity of his character. He was a man of abilities in his profession; was one of the counsel for Woolston, in the prosecution against him for his blasphemous publications concerning the miracles of our blessed Saviour, and made for him as good a defence as so bad a cause would admit of. He was possessed of a good estate, and was therefore at liberty to gratify his passion for music, which was a very strange one, for he preferred that style which had a tendency to draw tears. Of all compositions he most admired the funeral service by Purcell and Croft, and would leave the circuit and ride many miles to hear it. At the funeral of queen Caroline, for the greater convenience of hearing this music, he, with another lawyer, who was afterwards a judge, walked among the choirmen of the abbey, each clad in a surplice, with a music paper in one hand and a taper in the other, though neither he nor his friend could sing a note.

BIRCHENSHA, (JOHN) an Irishman, published a prospectus, in 1672, of a complete system of music, intended to be published by him under the title of "*Syntagma Musicæ.*" It is doubtful whether this work ever appeared. He wrote, however, two other small works on music, and translated the "*Elementale Musicum*" of Alstedius.

BIRCKENSTOCK, (J. A.) chapel-master at Eisenach, was born in 1687. He composed some instrumental music. He died in 1733.

BIRD, (WILLIAM) the worthy and admirable scholar of Tallis, is supposed to have been the son of Thomas Bird, one of the gentlemen of Edward the Sixth's chapel, in which he was himself a singing-boy. By the great number of his ecclesiastical compositions to Latin words, and the several portions of the Romish ritual which he so frequently set to music, and published late in life, he seems to have been long a zealous adherent to that religion. He must, however, have conformed to the church establishments of queen Elizabeth's reign, for, in 1563, he was chosen organist of Lincoln cathedral, where he continued till 1569; when, upon the accidental death of

Robert Parsons, who was drowned at Newark-upon-Trent, he was appointed gentleman of the chapel royal ; notwithstanding which office, he seemed to have composed the chief part of his choral music to Latin words, and to have published it in that language as late as the middle of the reign of king James I. Bird composed a vast quantity of vocal music, chiefly sacred, between the years 1575 and 1611.

Dr. Tudway's collection, in the British Museum, contains a whole service in D minor, by Bird, with responses, and the anthems, "*Sing joyfully unto God*," "*Oh Lord, turn thy wrath*," (all published in the second and third volumes of Dr. Boyce's Cathedral Music) "*Oh Lord, make thy servant*," "*Save me, O God*," "*Prevent us, O Lord*," and "*Civitas sancti tui.*" One of his *sacrarum cantionum*, or sacred songs, published in 1589, has been long sung in our cathedrals to the English words, "*Bow thine ear, O Lord*," and is one of the admirable pieces of harmony in the second volume of Boyce's printed collection.

Dr. Aldrich was a great admirer and collector of the works of Bird, and adapted English words to most of his compositions, which were originally set to parts of the Romish service in Latin. He bequeathed to Christchurch, Oxford, beautiful and correct copies of these productions.

His pieces for the organ and virginals are almost innumerable. In a magnificent folio manuscript, curiously bound in red morocco, already mentioned, which is generally known by the name of queen Elizabeth's virginal book, there are nearly seventy of his compositions.

It has been imagined that the rage for variations, that is, multiplying notes, and disguising the melody of an easy and generally well-known air, by every means that a *note-splitter* sees possible, was the contagion of the present century; but it appears from the *virginal book*, that this species of influenza or *corruption of air* was more excessive in the sixteenth century than at any other period of musical history. None of Bird's pieces for keyed-instruments seeem to have been printed, except eight movements in a thin folio book of lessons, that were engraved on copper, and published in the reign of king James I., under the following title, "*Parthenia, or the Maidenhead of the first Musicke that ever was printed for the Virginals, composed by three famous Masters, William Byrd, Dr. John Bull, and Orlando Gibons, Gentlemen of his Majesties most illustrious Chapel.*" These lessons, though not equally difficult with some of those in the virginal books of queen Elizabeth and lady Nevill, are rather more dry and ungraceful.

The canon, "*Non nobis Domine,*" appears in none of his works published by himself or collected by others before the year 1652, when Hilton inserted and prefixed the name of Bird to it, in a collection of catches, rounds, and canons ; but as no claim was laid to it, by or in favour of any other composer before or since that time, till about the middle of the present century, when it was given to Palestrina by Carlo Ricotti, who published, in Holland, among his concertos, a fugue in eight parts, on the same subject, there seems no doubt remaining of our countryman Bird having been the author of that pleasing and popular composition.

Bird died in 1623, surviving his master, Tallis, thirty-eight years ; and if we suppose him to have been twenty in the year 1563, when he was chosen organist of Lincoln, he must have been eighty at his decease.

BIRK, (Antoine) a composer of symphonies at Vienna about the year 1760.

BIRK, (Wenceslas-Raimond) a composer of music for the harpsichord at Vienna about the year 1760.

BIRKENSHA, (John) See Birchensha.

BIRNBACH, (J. C.) a composer of piano-forte music, resident in Berlin.

BIRON. See Byron.

BISACCIONI, an Italian composer, lived about the middle of the seventeenth century. He composed at Venice, in 1645, the opera

"*Ercole Amante,*" which was performed at Paris in 1660, on the king's marriage.

BISCH, (JEAN) author of "*Elements of Music,*" published in 1802. This is probably the same Bisch, a German by birth, who published some military music at Paris in 1794.

BISCHOFF (JEAN-GEORGES) was born at Nuremburg in 1733. He was a skilful performer on several instruments, and composer of some violin music.

BISCIOLA, (LELIO) a learned jesuit, wrote on the subject of music, at the beginning of the seventeenth century.

BISGARGUI. See VISCARQUI.

BISHOP, (JOHN) a scholar of Rosingrave, was organist of the cathedral at Winchester, early in the last century. He published a collection of airs for two flutes, and composed some church music. His "*Hymnus Matutinus*" is even now elegant.

BISHOP (HENRY ROWLEY) was born in London, and early in life was placed under the musical tuition of the celebrated Francesco Bianchi. In the year 1806, he commenced the course of composition which still distinguishes him, by a part of the music of a ballet produced at the King's theatre, under the title of "*Tamerlan et Bajazet;*" subsequently to which he wrote the ballet called "*Narcisse et les Graces.*" After the lapse of two seasons, he came forward at Drury-lane theatre with "*Caractacus,*" a grand ballet of action, in which his efforts were again successful; but when, about twelve months afterwards, he made his first decided attempt as a dramatic composer, it was thwarted by circumstances of peculiar gloom and misfortune. On the 23d of February, 1809, an opera, called the "*Circassian Bride,*" was produced at Drury-lane, with Bishop's music. On the following night Drury-lane theatre was burnt to the ground, and the scores of the new opera were entirely consumed in the flames. This music had been received with enthusiasm by those who are qualified to criticise it, and there are specimens still occasionally performed, such as the duet of "*I'll love thee,*" which amply communicate the extent of the loss. But by a calamity even of this extent, Bishop's tide of fortune was not to be turned: the proprietors of Covent-garden theatre, seeing his merits and knowing how to employ them, formed an engagement with him for three years, to compose and direct the music of that establishment. He entered on this important office with the season of 1810-11.

The first piece, in consequence of this arrangement, upon which Bishop's talents were employed, was a musical drama in three acts, by Norton, selected from Scott's poem of the Lady of the Lake, with some unimportant variations, and produced as the "*Knight of Snowdown,*" In the music of this piece Bishop displayed a degree of talent seldom surpassed by British composers. Before the expiration of this engagement, the "*Virgin of the Sun,*" the "*Æthiop,*" and the *Renegade,*" were produced; and the great musical picture of a storm and earthquake, with which the first of these pieces was enriched, will be long and rapturously remembered. A fresh engagement, for five years, was now concluded; and when we say that Bishop signalized it immediately by the "*Miller and his Men,*" no ampler proof can be given of the indications with which it commenced. "*For England ho!*" a melo-dramatic trifle of superior pretensions, next enabled him to maintain the impression his prior works had just made; and the annexed record of his compositions will show the magnitude of his labours during these five years, and recall to the minds of many those proofs of copious fancy, profound research, and unerring judgment with which these works are so intimately joined.

A new engagement of Bishop at Covent-garden theatre took place in 1818, and being made, as before, for a term of five years, of course expired with the last season.

In 1819, Bishop became a joint proprietor of the oratorios with Mr. Harris, and they were confided to his exclusive direction: in 1820, a separation of interests occurred, and these splendid performances were conducted by Bishop

upon his own responsibility, and under his entire control. Arrangements had been made which invested him with the same degree of power for *seven* successive seasons; he profited, however, by a clause in the contract to relinquish them at the end of the *first*, and withdrew to the continuance of those theatrical avocations they had too sensibly interrupted.

A great public honour was paid to Bishop in the autumn of 1820, when he visited Dublin, and received the freedom of that city by the cordial and *unanimous* suffrage of those who presented it.

On the institution of the Philharmonic society, Bishop was appointed one of its directors; he has also held the same office several times since. He further belongs to the royal academy of music, as a professor of harmony.

Bishop has been concerned in the production of more than seventy theatrical pieces; of this number, more than half are his own unassisted compositions. He also supplied the music of three tragedies, the "*Apostate*," "*Retribution*," and "*Mirandola*;" and a "*Triumphal Ode*," performed at the oratorios: he has published a multiplicity of single songs, duets, glees, &c. of great merit. He arranged the first volume of the "*Melodies of various Nations*;" three volumes of the "*National Melodies*" are also furnished with his symphonies and accompaniments; and he has finally stipulated with Mr. Power to superintend his future publications of Irish and other classical airs.

*List of Bishop's Dramatic Productions.*

| | | | |
|---|---|---|---|
| Tamerlan et Bajazet (composed and selected) | Grand heroic ballet | King's theatre | 1806 |
| Narcisse et les Graces | Anacreontic ballet | Ditto | June 1806 |
| Caractacus | Grand ballet of action | Drury-lane | Mar. 1806 |
| Love in a Tub | Ballet | Ditto | Nov. 1806 |
| The Mysterious Bride (composed and selected) | Romantic drama | Ditto | June 1808 |
| The Circassian Bride | Opera | Ditto | Feb. 1809 |
| Mora's Love | Ballet | King's theatre | June 1809 |
| The Vintagers | Musical romance | Haymarket | Aug. 1809 |
| The Maniac | Opera | Lyceum | Mar. 1810 |
| Knight of Snowdown | Ditto | Covent-garden | Feb. 1811 |
| Virgin of the Sun | Ditto | Ditto | Jan. 1812 |
| The Æthiop | Ditto | Ditto | Oct. 1812 |
| The Renegade | Ditto | Ditto | Dec. 1812 |
| Haroun Alraschid, (altered from the Æthiop) | Ditto | Ditto | Jan. 1813 |
| The Brazen Bust | Melo-drama | Ditto | May 1813 |
| Harry le Roy (composed and selected) | Burletta | Ditto | July 1813 |
| The Miller and his Men | Melo-drama | Ditto | Oct. 1813 |
| For England ho! (with the exception of three airs) | Melo-dramatic opera | Ditto | Dec. 1813 |
| The Farmer's Wife (with Davy, Reeve, &c.) | Opera | Ditto | Feb. 1814 |
| The Wandering Boys | Melo-drama | Ditto | Feb. 1814 |
| Sadak and Kalasrade (first act of) | Grand spectacle | Ditto | April 1814 |
| The Grand Alliance (composed and selected) | Allegorical spectacle | Ditto | June 1814 |
| Doctor Sangrado | Ballet | Ditto | Sept. 1814 |
| The Forest of Bondy | Melo-drama | Ditto | Sept. 1814 |
| The Maid of the Mill, additional music in | Opera | Ditto | Oct. 1814 |
| John of Paris (composed and selected from the French of Boieldieu) | Ditto | Ditto | Nov. 1814 |
| Brother and Sister (with Mr. Reeve) | Musical entertainment | Ditto | Feb. 1815 |
| The Noble Outlaw | Opera | Ditto | April 1815 |

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| Telemachus, (composed and selected) | Opera | Covent-garden.. | June 1815 |
| Magpie or the Maid | Melo-drama | Ditto | Sept. 1815 |
| John du Bart | Ditto | Ditto | Oct. 1815 |
| Cymon (overture and additional music in) | Musical entertainment | Ditto | Nov. 1815 |
| Comus (additional music in) | Ditto | Ditto | 1815 |
| Midsummer Night's Dream (composed and selected) | Opera | Ditto | Jan. 1816 |
| Guy Mannering (with Whittaker, &c.) | Ditto | Ditto | Mar. 1816 |
| Who wants a Wife | Melo-drama | Ditto | April 1816 |
| Royal Nuptials (selected and arranged) | Occasional interlude | Ditto | Nov. 1816 |
| The Slave | Opera | Ditto | Nov. 1816 |
| Heir of Veroni (with Whittaker) | Operatic piece | Ditto | Feb. 1817 |
| Humorous lieutenant | Opera | Ditto | Jan. 1817 |
| The Libertine (adapted from Mozart) | Operatic piece | Ditto | 1817 |
| Duke of Savoy | Opera | Ditto | Sept. 1817 |
| Father and his Children | Melo-drama | Ditto | Oct. 1817 |
| Zuma (with Braham) | Opera | Ditto | Feb. 1818 |
| Illustrious Traveller | Melo-drama | Ditto | Feb. 1818 |
| December and May | Operatic piece | Ditto | May 1818 |
| Barber of Seville (overture and additional music, and adapted from Rossini) | Ditto | Ditto | Oct. 1818 |
| The Marriage of Figaro (composed and adapted from Mozart) | Ditto | Ditto | Mar. 1819 |
| Fortunatus | Melo-dram. romance | Ditto | April 1819 |
| The Heart of Mid-Lothian (composed and selected) | Opera | Ditto | April 1819 |
| A Rowland for an Oliver, music arranged of | Musical entertainment | Ditto | 1819 |
| Swedish Patriotism | Melo-drama | Ditto | May 1819 |
| The Gnome King | Operatic piece | Ditto | Oct. 1819 |
| The Comedy of Errors | Opera | Ditto | Dec. 1819 |
| The Antiquary (composed and selected) | Ditto | Ditto | Jan. 1820 |
| Battle of Bothwell Brig (composed and selected) | Musical entertainment | Ditto | 1820 |
| Henri Quatre | Opera | Ditto | April 1820 |
| Twelfth Night | Ditto | Ditto | 1820 |
| Don John (part of the music) | Ditto | Ditto | 1821 |
| Two Gentlemen of Verona | Ditto | Ditto | 1821 |
| Montrose (composed and selected) | Ditto | Ditto | Feb. 1822 |
| The Law of Java | Ditto | Ditto | May 1822 |
| Maid Marian | Ditto | Ditto | Dec. 1822 |
| Clari | Ditto | Ditto | May 1823 |
| The Beacon of Liberty | Musical romance | Ditto | Oct. 1823 |
| Cortez | Opera | Ditto | Nov. 1823 |
| Native Land | Ditto | Ditto | Feb. 1824 |

BISSONI, a church composer at Lugo, in Italy, in 1788.

BISSET, (CATHARINE.) The subject of this memoir is the eldest daughter of the late Robert Bisset, LL.D. the celebrated author of the Life of Burke, and the Reign of George III. At an early age, Miss Bisset gave promise of those musical abilities for which she has since been so highly distinguished. In consequence of the death of her father, when she was quite a child, she was advised by many friends to study, as a profession, that art which she had previously cultivated as an accomplishment; and notwithstanding the high rank of several of her nearest relatives, at twelve years of age she was giving lessons to assist in supporting her family. Shortly after, she became acquainted with J. B. Cramer, who, with the liberality of mind which so

peculiarly characterises that great man, instructed her without any emolument.

In 1811, Miss Bisset performed at the New Musical Fund concert Cramer's difficult concerto in C minor, with the most unbounded applause. Having played at several other great concerts with the same approbation, and established her fame as a public performer, Miss Bisset has preferred being heard at the nobility's private concerts until the season of 1823, when she was prevailed on to play at Paris, where she was enthusiastically received, and pronounced, by several of the first professors in that city, to be the only performer of the present day in the true style of her inimitable master.

BISSET, (Miss ELIZABETH) pupil of Mr. Dizi, is as celebrated on the harp, as her sister on the piano-forte.

BISSON, (LOUIS) a French composer in the latter half of the sixteenth century. He altered many four-part songs of Nicholas Chemin into duets, without changing the first part.

BITTHEUSER, (F. R.) a monk and composer of music at Wurtzburg, in the latter half of the last century.

BITTI, (MARTINI) a distinguished violinist and composer of instrumental music at Florence, about the year 1714.

BITZENBERG, (MADAME) a celebrated pianist, singer, and violinist at Vienna, about the year 1796.

BIUMI, (GIACOMO FILIPPO) an organist and composer at Milan, died in 1652. He published motets and church music.

BIZARRO, a celebrated composer of madrigals, &c. at Rome, in the first half of the seventeenth century.

BLACKE, (B.) a composer of instrumental music at Paris, about the year 1780.

BLACKWELL, (ISAAC) an English composer of songs, some of which were printed in a collection entitled "*Choice Ayres, Songs, and Dialogues to sing to the Theorbo Lute and Bass Viol,*" fol. 1675. There are some compositions of his for the church, in the books of the chapel royal, and in those of Westminster abbey.

BLAGDON, an English composer of songs. (Clementi's Cat.)

BLAGRAVE, (THOMAS) a gentleman of the chapel of Charles II., and a performer on the cornet there. A few songs of his are printed in "*Select Ayres and Dialogues,*" 1669. His picture is in the music-school, Oxford.

BLAHETHA, (LEOPOLDINA) a German child, now twelve years of age. She played in public at Vienna, in 1823, piano variations, with orchestral accompaniments, composed by herself, and received great applause.

BLAINVILLE, (CHARLES HENRY DE) a violinist and music-master at Paris, published, in 1767, a "*General History of Music,*" of no great merit.

BLAISE, a performer on the bassoon at Paris. He composed, in 1759, the charming comic opera "*Isabelle et Gertrude,*" since reset, in 1808, by Pacini.

BLAKE, (DR.) an English musician. He composed, about the year 1780, a celebrated anthem, "*I have set God always before me.*" He also published at Preston's some duets for the violin and tenor.

BLAKE (BENJAMIN) was born in 1751, at Kingsland, in the parish of Hackney. He was sent by his parents to Stamford, in Lincolnshire, in 1760, to a relative, (a musician) where he went to school, and soon began to learn the violin. He came to London in 1768, and received instructions on that instrument for about two years, from Antonio Thammell, a Bohemian, eminent in his day, also from the late celebrated William Cramer; and by attending with his masters, to their friends, (who were of the first rank) he soon gained friends, even to royalty. He played the violin eighteen years in the Italian opera band; also at the king's concert of ancient music, from its first establishment till he resigned in 1793. He was always most partial to the tenor, on which instrument he filled many respectable situations; was honoured with the then prince of Wales's commands, and attended his royal highness's concerts (as his principal tenor) about thirty years.

He also enjoyed the *sincere and generous* patronage of *his late* royal highness the duke of Cumberland for many years, and until his death, in the year 1790. Blake was appointed one of his late majesty's band of musicians in ordinary, in 1786; soon after which, on losing his royal patron the duke of Cumberland, he began to study the application of the piano-forte, so far as was necessary to qualify him for teaching, for he never professed that instrument as a performer. To this undertaking he was advised and zealously instructed by his friend William Dance; he also received much useful information from Messrs. Charles Frederick Baumgarten and Muzio Clementi. Thus assisted, in 1792, Blake commenced teaching; in 1793 was engaged at Camden-house boarding-school, Kensington; and soon, by his success, found it necessary to resign all his orchestral engagements, and attend to teaching only, which he continued till 1820, when he was obliged to resign all business on account of severe indisposition. During the early part of Blake's career, he published "*Three Works, of Six Duets each, for a Violin and Tenor;*" and during the period of his teaching, a set of "*Six easy Sonatas for the Piano-forte, with an Accompaniment for the Violin;*" also "*Nine Divertimentos, with a Musical Dialogue prefixed, and separate Violin Accompaniment;*" "*A miscellaneous Collection of Vocal Music, with a separate Accompaniment for Harp or Piano-forte;*" a single "*Duet for the Violin and Tenor;*" and latterly, "*Three Solos for the Tenor, with an Accompaniment for the Violoncello.*"

BLAMONT (François Colin de) was born at Versailles in the year 1690, and, for his merit in his profession, was made a chevalier of the order of St. Michael. He was a composer for the opera, and enjoyed the places of superintendent of the king's music, and master of that of his chamber. The operas by him are, "*Didon,*" and "*Les Fêtes Grecques et Romaines.*" He died in the year 1760.

BLANC, (Didier le) a French composer of four-part songs in 1597.

BLANC (Hubert le) published a work on the bass-viol at Amsterdam in 1740.

BLANC, (Le) music-master at Paris, composed two operettas in the years 1787 and 1788.

BLANC, a composer for the flute. (Clementi's Cat.)

BLANCHARD, (E. J. A.) a celebrated French musician, died at Versailles in 1770. He was chamber-musician to the king of France, who granted him letters of nobility and the order of St. Michael. He composed some sacred music containing beauties of the first order, among which is a magnificent motet, called "*Laudate Dominum.*"

BLANCHET, author of a work on singing of no great merit, at Paris, in 1576.

BLANCHIS, (Petrus Antonius.) See Bianchi, (P. A.)

BLAND (Mrs.) is the daughter of an Italian Jewess of the name of Romanzini, and was first introduced into public life by a Mr. Cady, hair-dresser to the Royal Circus, who heard and approved of her voice while an infant, and by the consent of her mother she was engaged at a small salary. She soon distinguished herself by her wit and pleasing manner of singing, and rapidly advanced in the good opinion of her audience. Miss Romanzini soon aspired to a regular stage, and was engaged by Mr. Daly, manager of the Dublin theatre, where she was well received.

When Mrs. Wrighten left the stage, the managers found great difficulty in supplying her place. Among others, Miss Romanzini was engaged for that purpose, and in a short time she proved herself an excellent substitute. The public were greatly pleased with her performance of the Page, in Richard Cœur de Lion, which added much to the popularity of the piece and her fame.

In the summer of 1789 she went to Liverpool, and became a favourite with the inhabitants of that place, both as an actress and as a concert singer. About this period she married Mr. Bland, brother to Mrs. Jordan, by whom she has had several children. This lady, both as an actress and as



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a singer, afforded much pleasure to the public. She has for several seasons nearly retired from the stage.

BLANGINI (Joseph-Marc-Marie-Felix) was born at Turin in 1781. At the age of twelve or thirteen he did the duty of organist at the cathedral of that town, and at fourteen led a mass with a full orchestra. He went to Paris in 1799, and devoted himself with the greatest success in giving lessons in singing and composition. He at the same time composed operas and many pleasing *romances*, and other light vocal pieces. In 1805, he was invited to Munich, and appointed chapel-master to the king of Bavaria; and in 1809, the king of Westphalia conferred on him the situations of chapel-master, chamber-musician, and *chef-d'orchestre* to the theatre. Blangini has also composed some instrumental music, and especially four symphonies for *grand orchestræ*. The following are some of the principal of Blangini's vocal compositions: "*Six Nocturnes for two Voices, dedicated to Paer;*" "*Six Canzonets,*" three sets, each consisting of "*Six Ariettes.*" (Birchall's Cat.) Among the more favourite of his operas may be cited, "*La fausse Duegne,*" "*Nephtali,*" "*Zélie et Terville,*" "*Ines de Castro,*" "*Les Fêtes Lacédémoniennes,*" and "*Le Sacrifice d'Abraham.*"

BLANGINI, (Mlle.) sister of the preceding, is a good violinist, and has performed concertos on that instrument at the public concerts of Turin, Milan, Vienna, and Paris. She has also composed some music for the violin.

BLANKENBORG, (Quirinus von) organist at the Hague, published a book on thorough-bass in 1739, also some church music.

BLANKENBURG (Friedrich von) died at Leipsic in 1796. He edited the new edition of "*Sulzer's Theory of the Fine Arts,*" and added to the musical articles of that work.

BLASIS (Francesco Antonio) composed at Milan the opera of "*Arminio*" in 1790.

BLASIUS (Mathieu Fredric) was *chef-d'orchestre* at the Italian opera in Paris. He published, in 1796, a method for the clarionet. He also arranged Haydn's sonatas as quartets, &c., several operas and instrumental pieces.

BLATHWAYT (Col.) was a pupil of A. Scarlatti, and an extraordinary performer on the harpsichord at the age of fourteen. His picture when a boy, painted by Sir Godfrey Kneller, hangs in the music school at Oxford.

BLATMANN, (P. P.) a harpist at Paris in 1790, published, in 1792 and 1798, some music for his instrument.

BLAVET (N.) died in 1768. He was a celebrated flutist at Paris.

BLAVIERE, about the year 1772, was a singing-master at Antwerp. Dr. Burney speaks highly of his intelligence in musical literature and compositions for the church.

BLAIZE (H.) published some piano-forte music at Paris, between the years 1799 and 1802.

BLEIN, (Louis) a French composer, published a selection of popular airs for the piano in 1799.

BLEWITT (Jonathan) was born in London in 1782. He is the son of Jonas Blewitt, an organist in London, and author of the first treatise on the organ, published in England. Jonathan Blewitt received the groundwork of his musical education under his father, and was afterwards placed under his godfather, Jonathan Battishill. At an early age Blewitt evinced a taste for music, and at eleven years old was appointed deputy organist to his father. He was afterwards engaged to play at All-hallows Barking, Tower-street, for evening lecture, for which a choir was engaged. He then became organist of the chapel at Blackheath, at the time it was attended by her royal highness the princess of Wales. From thence he removed to Haverhill, Suffolk, at the recommendation of Dr. Arnold, one of his early friends. He next became organist at Brecon, succeeding Mr. Campion, a pupil of his father's, where he remained three years. On the death of his father, he returned to London; first, in the expectation

of succeeding him in his situation, and secondly, because he had composed an opera written by a lady of distinction, which was to have been brought out at Drury-lane. The theatre, however, being burnt down at this period, and circumstances occurring which prevented his election to his father's place, he was disappointed in both expectations, and again returned to the country, where he succeeded in gaining the situation of organist at Sheffield, after a competition in playing with many candidates. In the year 1811, Blewitt visited Ireland, and was patronised by the late lord Cahir, in whose family he resided for some months; he then became composer and director to the theatre royal in Dublin.

After Logier commenced propagating his system of musical instruction in Ireland, Blewitt was the first who joined him; and being an able lecturer, and possessing sound musical knowledge, he soon procured the great majority of musical tuition in the metropolis of Ireland. He has since been appointed, by the duke of Leinster, grand organist to the masonic body of Ireland; he has also conducted concerts in Dublin, and officiated in this capacity at the coronation concert during the stay of his majesty in that kingdom. He is at present organist of the parish church of St. Andrew's Dublin. Blewitt is much admired for his extemporaneous performances on the organ, especially in the fugue style. His compositions are numerous; among the principal are, "*The Corsair*," an opera. "*The Magician*," an opera. "*The Island of Saints*, an opera. "*Concerto for the Piano-forte*." "*Grand Sonata for the Piano-forte*." "*La Nymphe Heureuse*." "*The Battle of Vittoria*." "*Royal Divertimento, dedicated to the King*." "*Royal Scotch Divertimento, dedicated to the King on his Visit to Scotland*." "*I Pezzi Scelti*." "*La Violetta*." "*Duets for the Piano-forte*." "*The Vocal Assistant*." "*Simplification of Modulation and Accompaniment*." "*Voluntaries for the Organ*." &c. &c. &c. Songs in the Irish style: "*Katty O'Lynch*," "*Emerald Isle*," "*Norah Mac Friskey*," "*Paddy O'Ran*." &c. &c. &c. Songs and duets: "*Rosalie*." "*Rosabel*." "*Dear maiden*." "*Susan of the Valley*." "*The New Year*." "*Thou modest crimson tipped flower*." Burns. "*Woman's Lip*." "*The Jessamine Bower*." "*Rose of Glena*." "*The Minstrel's Song*." "*I've seen a soft and speaking eye*." "*Anna Maria*." "*I blame thee not*." &c. &c. &c.

BLEYER, (GEORGE) chamber-musician to the duke of Schwartzburg in 1660. He composed some vocal and instrumental music, chiefly of a sacred character.

BLIESENER, (JOHANN) a pupil of Giornovichi on the violin. He composed much music for his instrument at Berlin and Vienna, between the years 1789 and 1801.

BLITHEMAN, (WILLIAM) organist of the chapel royal to queen Elizabeth. He was music-master to Dr. Bull.

BLOCKLAND. See BROCKLAND.

BLONDEAU, (AU. LOUIS) born at Paris in 1786, is a pupil of Mehul; and gained, in 1808, the grand prize for composition given by the Paris conservatory. The cantata composed for the prize was "*Mary Stuart*," the words by Monsieur de Jouy. Blondeau has arranged some of the sonatas of Beethoven as quartets. His cantata of "*Mary Stuart*" may be found in the "*Journal Hebdomadaire*" of Leduc, thirty-eighth year, Nos. 45, 46, 47, and 48.

BLONDEL, a rhymer or minstrel to Richard I. king of England, about the year 1190. Whilst his master, being a prisoner of the duke of Austria, was pining in a tower in Germany, Blondel traversed the whole of the Holy Land and all parts of Germany, in search of the king, whom he at length discovered to be confined in the castle of Lowenstein, by singing near the walls of the castle a song which the king and himself had jointly composed. This anecdote furnished the subject of Gretry's beautiful opera "*Richard Cœur de Lion*."

BLOUNT (J. W.) was born in the year 1784, at Peterborough, in the county of Northampton, and at the age of eight years

was apprenticed to the late John Calah, then organist of the cathedral in that city, at whose death he proceeded to study under H. P. Simpson, of Tinedon, Northamptonshire, a man of extraordinary musical attainments, although born blind. He subsequently received instructions on the violin from a pupil of Giordini, and some other eminent professors. At the age of seventeen Blount was appointed organist of the parish church of St. Neots, in the county of Huntingdon, where he remained seven years, till he was offered the situation of organist of the collegiate church at Wimborne, Dorsetshire, which is the only cathedral in the county, and where he has resided sixteen years. He has composed some music for the church, most of which is in manuscript.

BLOW, (JOHN) doctor of music, born in 1648, at North Collingham, in Nottinghamshire, was one of the first set of children of the chapel royal, after the Restoration. In 1673, he was sworn one of the gentlemen of the chapel, and in 1674, upon the decease of Humphrey, appointed master of the children. In 1685, he was nominated one of the private musicians to king James II., and in 1687, he was likewise appointed almoner and master of the choristers in the cathedral church of St. Paul; but in 1693, he resigned this last place in favour of his pupil, Jeremiah Clark. Blow had his degree of doctor in music conferred on him by the special grace of archbishop Sancroft, without performing an exercise for it in either of the universities. On the decease of Purcell, in 1695, he was elected organist of St. Margaret's, Westminster, and in 1699, appointed composer to the chapel of their majesties, king William and queen Mary, at a salary of 40*l.* a-year, which afterwards was augmented to 73*l.* A second composer, with the like appointment, was added in 1715, when John Weldon was sworn into that office; at which time it was required, that each should produce a new anthem on the first Sunday of his month of waiting. That Blow was a composer of anthems, while a singing-boy in the chapel royal, appears from Clifford's collection of the words of the services and anthems used in our collegiate and cathedral churches in 1664; for among the ecclesiastical composers mentioned in this book, amounting to upwards of sixty, are included the names of Pelham, Humphrey, John Blow, and Robert Smith, children of his majesty's chapel. Humphrey was born in 1647, and Blow in 1648, so that, at the Restoration, the first was only thirteen, and the second but twelve. Their composing anthems fit for the chapel royal, before they had attained the age of sixteen or seventeen, would now be regarded as more wonderful proofs of precocity, if Purcell, soon after, at a still more early period of his life, had not produced compositions that were superior to these. Dr. Blow died in 1708, at sixty years of age; and though he did not arrive at great longevity, yet, by beginning his course and mounting to the summit of his profession so early, he enjoyed a prosperous and eventful life. His compositions for the church, and his scholars who arrived at eminence, have rendered his name venerable among the musicians of our country. Though there are strokes of pathetic, and subjects of fugue in Blow's works that are admirable, yet I have examined, says Dr. Burney, no one of them which appears to be wholly unexceptionable, and free from confusion and crudities in the counterpoint. He has been celebrated by Dr. Boyce for "his success in cultivating an uncommon talent for modulation;" but how so excellent a judge of correct and pure harmony could tolerate his licenses, is as unaccountable as any thing in Blow's compositions, considering the knowledge and known probity of the late Dr. Boyce. The ballads of Dr. Blow are in general more smooth and natural than his other productions, and, indeed, than any other ballads of his time; there is more melody than in those of Henry Lawes, or any composers of the preceding reign; yet it is not of that graceful kind in which the Italians were now advancing towards perfection with great rapidity. It is either of a Scots cast, or of a languid kind, that excites no other sensation than fatigue and

drowsiness. His pastoral, "*Since the spring comes on,*" is, however, as *chantante* as any mongrel mixture of Scots, Irish, French, and English, that has been since compiled. The first movement, particularly, seems to have been the model of most of the Vauxhall songs of the last forty years. "*Fill me a bowl*" has the same kind of merit. The collecting his secular compositions into a folio volume, in 1700, under the title of "*Amphion Anglicus,*" was doubtless occasioned by the great success of the Orpheus Britannicus, a similar collection of Purcell's dramatic and miscellaneous songs, published by his widow in 1698. But whether Dr. Blow was stimulated to this publication by emulation, envy, or the solicitation of his scholars and friends, by whom there are no less than fifteen encomiastic copies of verses prefixed to the work, the ungrateful public seems to have always remained insensible to these strains of the modern *Amphion,* which were not only incapable of building cities, but even of supporting his own tottering frame. "*Go, perjured man,*" is the best of all his secular productions; but that which was an imitation of a duet by Carissimi, "*Dite, Ocieli,*" is overloaded, in his "*Amphion Anglicus,*" with a laboured and unmeaning accompaniment. Pages 44 and 46 of this collection, contain two of his best ballads, "*Sabina has a thousand charms,*" and "*Philander, do not think of arms.*" In these ballads, the union of Scots melody with the English is first conspicuous. The subject of a song, page 168, "*Orithea's bright eyes,*" is likewise broad Scots.

BLUHME, (Johann) a musician at Dresden about the year 1729.

BLUHER, (C. G. A.) a composer of some piano-forte music at Leipsic in 1796.

BLUM, (M. H.) of the royal Berlin national theatre, is considered an eminent theatrical singer in Germany. Among many other first parts, he has performed Don Juan, and Caspar in the *Freyschutz.*

BLUM, (J. C. F.) chapel-master to the cathedral of Magdeburg, published some sonatas for the harpsichord in 1783.

BLUMAUER, (Mlle.) a German singer; she was engaged in 1822 at Weimar.

BLUME, (Carl) a dramatic composer, guitarist, singer, and director of the opera at Berlin. In the present year he composed new music to a German translation of "*Les deux Pages du Duc de Vendôme;*" the piece went off with great success, and the music is full of fine flowing melody. He has also brought forward this year, "*Le Mariage Infantine,*" from the French, which is highly applauded. Carl Blume is a great favourite with the German public.

BLUME, (Heinrich) brother of the preceding; also a good singer at Berlin.

BLUMHOFER (Mar.) published, in 1790, in Germany, a grand sonata for the piano-forte.

BLYMA, (F. Xav.) director of the orchestra at Moscow in 1796, published some violin music at Vienna and Leipsic between the above year and 1803.

BOBRE (Henrich) published some sonatas at Vienna in 1799.

BOCCACINI, an Italian singer of much talent, now resident at Dresden. His voice is not powerful.

BOCCHERINI (Luigi) was born at Lucca in 1740. He received his first lessons in music and on the violoncello from the abbé Vannucci, then music-master of the archbishopric. Boccherini, at an early age, showing a great disposition for music, his father, himself an ingenious musician, cultivated his son's talent with care, and at length sent him to Rome, where he soon acquired a high reputation for the originality and variety of his productions. A few years after this, he returned to Lucca, where his sonatas were first performed in public. F. Manfredi, a pupil of Nardini, and also a native of Lucca, being there at the time of Boccherini's return from Rome, they executed together his sonatas for the violin and violoncello, (Op. 7) to the great delight of the audience. After this, the two professors became intimate, and quitted Italy together, for Spain, where Don Louis, the Infanta, was collecting professors of the first talent. They

were received at Madrid with particular distinction, and Boccherini at length determined to remain in Spain. He was well received by the king, who showed much partiality for him, and loaded him with honour and presents. The only professional obligation imposed on him, was to produce, every year, nine pieces of his composition, for the use of the royal academy. Boccherini assented to these conditions, and faithfully kept them. He died at Madrid in 1806, aged sixty-six. It is said that Boccherini kept up a regular correspondence with Haydn, these two great musicians endeavouring to enlighten each other respecting their compositions. Carter has said of this composer, that, "If God wished to address man, he might be supposed to do so by the music of Haydn; but if he wished to hear music himself, he would prefer that of Boccherini." Puppo has well appreciated Boccherini's music, by calling him "the wife of Haydn." Dr. Burney says, "There is, perhaps, no instrumental music more ingenious, elegant, and pleasing, than Boccherini's quintets; in which, invention, grace, modulation, and good taste, conspire to render them, when well executed, a treat for the most refined hearers and critical judges of musical composition." Part of the "*Stabat Mater*" of Boccherini may be seen in the second volume of Latrobe's selection; it is a truly original and highly finished production.

BOCHSA, (the father) principal performer on the hautboy at the theatre at Lyons. He composed some music for the flute. (Preston's Cat.)

BOCHSA (Robert Nicholas Charles) was born in 1789 at Montmedi, in the department of the Meuse, in France. His father, being first performer on the hautboy at the grand theatre at Lyons, the young musician, while yet an infant, had the means of hearing, and consequently imbibing, some notions of good music. Nor were these opportunities neglected, for, at the age of seven years, he publicly performed a concerto on the piano-forte. Even at this early period his genius for composition also developed itself; for, in his ninth year, he composed a duet and a symphony for the flute. At eleven he played on the flute a concerto of his own composition; and at twelve he composed several overtures for ballets, and soon after a quartet, without knowing a single rule of composition. At sixteen he set to music, at Lyons, the opera of "*Trajan.*" At the same period, he applied himself to the study of the harp, and had made himself familiar with that instrument, when he went with his family to Bourdeaux. Here, meeting with the celebrated Beck, he studied composition under him with the greatest enthusaism, for the space of a year, and set to music the ballet of "*La Dansomanie,*" and an oratorio, in which he introduced a chorus for two orchestras. About this time, Bochsa had so far mastered the difficulties of the harp, the piano-forte, the violin, the tenor, and the flute, as to be able to perform concertos on either of these instruments, besides being able to play in a slight degree on the hautboy, and understanding perfectly the scale and capabilities of nearly all other instruments. On his arrival at Paris, he was received into the conservatory of music, and placed as a pupil of Catel, under whom his progress was so great, that, at the close of the first year, he obtained the principal prize in harmony. After this, he studied the higher branches of composition, under the celebrated Mehul, who manifested for his pupil particular kindness and friendship. As Bochsa still continued to apply himself to the harp, he received also some lessons from Nadermann, and afterwards studied more particularly under the celebrated viscomte Marin. But judging, with reason, that no one could rise to eminence by imitating the productions of another, he seems, from his publications, which appeared soon after this time, to have applied himself to a style of composition for the harp, which had hitherto been unknown. It is, doubtless, to this self-confidence that may be attributed the celebrity which he since has acquired. It frequently indeed happens that, through a want of proper confidence, the most original talents remain dormant. To give a detailed account of

Bochsa's many improvements in harp composition would require more space than we can devote to a single life. It has been by his eminent talents that the harp, which was before so far confined as to be only adapted for accompanying the voice, is now capable of performing the highest species of musical composition. To conclude, Bochsa has obtained a generally allowed preeminence on the harp, which few individual performers on any other instrument have acquired. His compositions for the harp, which were published at Paris, amount to about one hundred and fifty, consisting of concertos, symphonies, quintets, quartets, trios, duets, sonatas, fantasias, capriccios, &c. &c. besides two methods and fifty studies, dedicated to G. B. Cramer. In 1813, the emperor Napoleon appointed Bochsa first harpist of his private concerts. Soon after this he applied himself with great enthusiasm to dramatic composition, and composed for the royal comic opera "*L'Heritier de Paimpal,*" an opera in three acts, which experienced great success. In 1814, he was appointed (on the restoration of Louis XVIII.) to compose an opera called "*Les Heritiers Michaux,*" which production received the approbation of the king and of the emperors of Austria and Russia. This opera is said to have been prepared by Bochsa in a few days, and we have heard that the overture was positively composed in two hours. The following is a list of the other dramatic productions of this composer, in the order in which they appeared: "*La Lettre de Change,*" in one act; "*Le Roi et la Ligue,*" in two acts; "*Les Noces de Gamache,*" in three acts; and "*Le Roi d'Arragon,*" in three acts.

On the 20th of January, 1815, a grand *requiem* was performed for the service of Louis XVI., composed by Bochsa for wind instruments only. About this time he was appointed harpist to the king and the *duc de Berri*, by whom, as well as by *Monsieur*, he was particularly patronised. Bochsa came to England in 1817; since which time he has published yearly more, on an average, than seventeen or eighteen pieces for the harp. In 1822, he became director of the oratorios, which, under his management, have been gradually improving both in selection and performance. At the opening of the royal academy of music in 1822, he became a life-governor, and was appointed professor of the harp and secretary to the musical department of that institution.

BOCK (Jean Chretien) published in 1771, at Nuremburg, a solo for the violin.

BOCK (Le Pere de) published at Amsterdam, in 1740, two sonatas for the harpsichord.

BOCK, (Joseph) an instrumental composer at Vienna since the year 1803.

BOCKEMEYER. See Bokemeyer.

BOCKLET, (M. C. M. von) professor of the violin and piano at Vienna.

BODANOWIG. See Bohdanowig.

BODE, (Johann Joachim Christoph) a printer at Hamburgh and composer of some music since the year 1773. He published a German translation of some of the works of Dr. Burney.

BODENBURG, (Joachim Christophe) a German, wrote a work on ancient music especially of the Jews, also a work on the music of the middle ages and modern times. He died in the year 1759, at the age of sixty-eight.

BODINI, (Sebastien) musician to the margrave of Baden Dourlack about the year 1756. He published much instrumental music at Augsburg.

BODINUS, (Jean Auguste) first violin in the chapel of the prince of Schwartzburg, was born in 1725. He was a pupil of Benda.

BOECK, (Antoine and Ignasius) brothers, were excellent performers on the horn in 1782.

BOECKLIN, (François Frederic Sigismund Auguste Baronde) an amateur composer, was born at Strasburg in 1745. He was a favourite pupil of Jomelli; he also took lessons of Richter; he composed symphonies, church music, and also some operas.

BOEHM, (Johann) manager of a theatre in Germany, composed the music of some operas about the year 1785.

BOEHM, (Iwan) violinist at the chapel royal at Berlin, was born at Moscow in 1713. He was pupil of Graun.

BOEHM (Gottfried) published some instrumental music at Nuremburg between the years 1744 and 1750.

BOEHMER published, in 1802, some symphonies for a grand orchestra.

BOEKER, (H.) the editor, in the year 1791, of a collection of vocal and instrumental music, by celebrated modern composers; this work, we believe, was published at Berlin.

BOELSCHE, (J.) an organist and composer in Brunswick, died in 1684.

BOESENHOENIG, (Josepha) a celebrated pianist and composer at Vienna. She was a pupil of Mozart, Kozeluch, and Richter; she published much music for the piano-forte between the years 1791 and 1799.

BOESSET (Jean Baptiste) was the favourite secular composer of the early part of the seventeenth century, also the best lutist and principal composer of songs of his time. Some of his "*Court Ayres with their Ditties Englished*" were published in London by Filmer, 1629, of which it is now difficult to find the measure or accent.

BOETHIUS, (A. M. T. S.) a writer of five books on music in the latter part of the fifth century. His works were printed at Basil between the years 1546 and 1570.

BOETTNER, (John Christian) organist at Hanover, published some music for that instrument in 1787.

BOETTICHER, (Joseph) a good musician at Erfurt, died in 1635.

BOETTICHER, (Martin) a composer of sacred music at Erfurt in 1647.

BOETTNER published a collection of vocal music in Westphalia. He died in 1795.

BOHDANOWICZ, (B.) a musician at Vienna, has composed many instrumental works between the years 1780 and 1798.

BOHLEN, (A.) a composer of church music and singer, was born in Friesland in 1679. He died in 1727.

BOHM, of Munich, a celebrated flutist now living.

BOHRER, (Anthony and Maximilian) two celebrated performers, the one on the violin, the other on the violoncello, are brothers. They performed, in 1823, at Milan. It is said that in their performance of a duet, so great was the similitude of their tones, that the auditor could scarcely determine which of the two was the performer on the violin.

BOIELDIEU, (Adrien) a celebrated dramatic composer at Paris, was born at Rouen in 1770. He came to Paris about the year 1795, and first became known by his talents on the piano-forte and as a composer of *romances*, some of which had prodigious success, especially the two, "*S'il est vrai que d'être deux*," and "*Le Menestrel*." He soon after began to compose operas; among the more favourite of which may be named "*Le Calife de Bagdad*, 1800," "*Le Petit Chaperon*," and "*La Voiture versée*." Boieldieu has been one of the professors of the piano at the conservatory at Paris since the year 1797; some time since, however, he resided at Petersburg, having been appointed, in 1803, chapel-master to the emperor of Russia, after the death of Sarti. We rather think he is still resident in Russia.

BOINEBURGH, (Von) a German violinist of eminence, lately performed at Weimar.

BOISGELOU (Paul Louis Roualle de) was born at Paris in 1732. He was celebrated as an infant musician, by J. J. Rousseau, in the following passage of his Emile: "J'ai vue chez un magistrat, son fils petit bon homme de huit ans, qu'on mettait sur la table au dessert comme une statue au milieu des plateaux, jouer là d'un violon, presque aussi grand que lui, et surprendre par son exécution les artistes mêmes." He died at Paris in 1806.

BOISJERMAIN, (Luneau de.) See Luneau.

BOISMORTIER, a composer of some operas and other music, died at Paris in 1755, aged sixty-four. He was remarkably

absent, so much so that he would not undertake to direct the orchestra at the rehearsals of his own music, but would say, "Messieurs, voilà ma partition, faites-en ce que vous pourrez; car, pour moi, je n'entends pas plus à la faire valoir que le plus petit enfant de chœur." A motet of this composer, "*Fugit Nox*," has been much celebrated.

BOISSET, (Antoine) chamber-musician to the king of France at the beginning of the seventeenth century.

BOLICIO, (Nicholas.) See Wollick.

BOLLA, (Signora) a female buffo singer at the opera in London, in the year 1800.

BOLOGNA, (Luigi) born at Bologna, is a composer of opera music since the year 1786.

BOLTON, (T.) a professor of the guitar, resident in London. He has published several works for his instrument, also many vocal compositions. (See Goulding's and Wheatstone's Cat.)

BOMPORTI. See Bonporti.

BOMTEMPO. See Bontempo.

BON (Girolamo, called Momolo) was born at Venice, and published at Nuremburg, in 1764, some easy sonatas for the violin and bass.

BONA, (Valerio) a Franciscan monk at Milan in 1596. He published madrigals, motets, and church music, also rules for composition.

BONADIES (Pere Jean) was a Carmelite, and the master of Franchinus Gassuruis. P. Martini has given a fragment from a "*Kyrie Eleison*," composed by Bonadies in 1473, when Gaforio was twenty-two years old.

BONAGO (P.) published six instrumental trios at Vienna about 1780.

BONANNI, (Filippo) a jesuit at Rome, was born in 1638, and published in 1732 a work on music, called the "*Cabinetto Armonico Pieno d'Istromenti Sonori.*" In 1776, a new edition of this work appeared at Rome with a French translation, and the following title, "*Descrizione degl' Istromenti Armonici d'ogni genere del Padre Bonanni, seconda Edizione riveduta, corretta ed accresciuta dell' Abbate Giacinto Ceruti, ornata con* 140 *rami.*"

BONARDI, (Francesco) an Italian composer of madrigals at Venice in 1565.

BONAZZI, (Antonio) an amateur violinist, was born at Cremona. At his death, he left a collection of upwards of a thousand instrumental pieces by different composers, among which were a few of his own composition. He also left forty-two violins, made by Guarnerius, Amati, Stradwari, and other great makers; several of these instruments were worth 150 ducats a piece. Bonazzi died in 1802 at Mantua.

BOND, (Hugh) a collector and editor of psalms, hymns, and anthems in London previously to the year 1795. (Preston's and Broderip's old Cat.)

BOND, an eminent performer on the double bass, resident in London. He was engaged at the York musical festival in 1823.

BONDINERI, (Michele) a Florentine, composer of operas between the years 1785 and 1791.

BONDIOLI, (Giacinto) a composer of sacred music, published at Venice between the years 1620 and 1625.

BONEL, an admired tenor singer at the grand opera at Paris in the year 1820.

BONELO, (Aurelio) of Bologna, published some vocal music at Venice about the year 1596.

BONESI, (B.) of Bergamo, a composer of operas, &c. resident at Paris in the year 1806. He studied composition under Fioroni, a pupil of Leo-Boneo, and was master of the celebrated Choron.

BONEVENTI, (Giuseppe) a favourite composer of operas between the years 1690 and 1727.

BONI, (Charles) composer of some instrumental music published at Paris in 1776.

BONINI, a monk, published some motets at Venice in the year 1615.

BONINI, (Severo) born at Florence, published the "*Lamento d'Ariana*," a cantata, at Venice, in 1613; probably he is the same person as the foregoing.

BONJOUR, (L.) organist, in 1786, of the military school at Paris. He published "*Nouveaux Principes de Musique*" in 1800, also several sonatas, &c. in preceding years.

BONIVENTO. See Bonevento.

BONNAY, (F.) a composer of operas at Paris about the year 1787.

BONNE D'ALPY (Mlle.) published some *romances* at Paris in 1804.

BONNET, (Jacques) author of "*L'Histoire de la Musique et de ses Effets*," published at Paris in 1715. It is a work of no great merit.

BONNET, (J. B.) organist at Montauban, and a pupil of Jarnowich, has composed much music for the violin. He was born in 1763, and formerly held the situation of *chef-d'orchestre* at the theatres of Brest and Nantes.

BONNEVAL, (Rene du) author of a defence of the French music against J. J. Rousseau; this work was published at Paris in 1754.

BONNO. See Bono.

BONNOT. See Mably.

BONO, (Joseph) chapel-master and court-musician at Vienna in 1710, died there in 1788. He composed several operas and oratorios.

BONOMETTI, (Giovanni Battista) a composer, born at Bergamo, was in the service of the grand duke Ferdinand of Austria at the beginning of the seventeenth century. He published a large collection of motets, psalms, &c. by eminent masters, also some trios for two violins and bass.

BONONCINI. See Buononcini.

BONORA published some piano-forte music at Vienna in 1795.

BONPORTI, (Abate) a celebrated Italian violin maker towards the end of the seventeenth century.

BONPORTI, (Francesco Anton.) an instrumental composer, published some music at Augsburg about the year 1741.

BONTEMPI (Giovanni Andria Angelini) was born in the Roman states. He was the author of a history of music, published in 1695, in one small volume folio. He is considered by Dr. Burney as an excellent composer for the age in which he lived, and as a profound theorist. Bontempi has given an exhibition of the ancient diatonic system, as applied to the key of A minor, exactly corresponding with that of Pythagoras.

BONTEMPO, (Alessandro) an Italian composer of motets at the beginning of the seventeenth century.

BONTEMPO, (J. D.) an excellent pianist and composer of instrumental and of church music. He lived some years at Paris, and at present is resident at Lisbon, where he has formed a Philharmonic society. A requiem composed by Bontempo at Lisbon is said to be a work of great merit.

BONWICK, an English composer of piano-forte music and songs, published in London about the year 1795.

BORBERG, (C. L.) a German organist and composer, was born in 1676.

BORCACCIA, an Italian buffo singer. He was engaged at the Italian opera in Paris in 1719.

BORCHGREVINCK, (Melchior) court-organist at Copenhagen at the end of the sixteenth century. He published, in 1606, a large collection of madrigals by the most celebrated Italian composers.

BORDE, (Jean Benjamin de la.) See Laborde.

BORDET, a flutist and composer of music for his instrument, published also a method for music at Paris in 1755.

BORDIER, chapel-master at Paris, published a method for music in 1760. It was reprinted, in 1770, with additions, after his death, and entitled "*A Treatise on Composition.*"

BORDOGNI, a singer of eminence at the Italian theatre at Paris since the year 1819. He is also professor of singing at the Paris conservatory.

BORDONI, (Faustina.) See Hasse.

BORETTI, (Giovanni Andrea) a composer of serious operas at Parma, between the years 1666 and 1672.

BORGHESE, (A.) an Italian composer of an operetta at Paris in 1787.

BORGHI, (GIOVANNI BATTISTA) chapel-master at Loretto in 1770. He composed several operas for the theatres of Venice and Florence. His compositions are much esteemed. Among his operas are "*Ciro,*" performed at Venice; "*Piramo e Tisbe,*" at Florence; "*Eumene,*" and "*Ricimere.*"

BORGHI, (LUIGI) a pupil of Pugnani, was the leader of the second violins in the orchestra, at the commemoration of Handel at Westminster abbey. He has published much music for his instrument in London, Berlin, Paris, and Amsterdam. There are also some Italian canzonets by this composer published by Broderip. (Clementi's and Preston's Cat.)

BORGO, (CESARE) organist at Milan, published many part-songs and masses of his composition at Venice and Milan, between the years 1584 and 1614.

BOGOGNINI, (D. BERNARDO) an Italian composer at Venice at the beginning of the last century. In 1700, he brought forward the opera "*La Nicopili.*"

BORGONDIO, (SIGNORA) an Italian singer, was born at Brescia, in Italy, in the year 1780. She is of a noble family, and dedicated her talents to theatrical pursuits on account of family misfortunes, arising from the consequences of the French revolution. Madame Borgondio made her *début* in Italy, at the court of the duke of Modena. She then passed to Munich in 1816, and was the first singer who performed Rossini's music on the German stage; she appeared in "*Tancredi,*" and in the "*Itialiana in Algieri,*" and was much applauded. She afterwards proceeded to Vienna, where she remained three years, and met with much success. She next went to Moscow and Petersburg, at which latter capital she sang six times before the emperor, and received from him several handsome presents. On quitting Russia, she visited Dresden and Berlin, and finally came to London, where she appeared three times in the season of 1823, in the character of Tancredi; but was not well received, owing, as we have been informed, to the indifferent state of her health at the time.

BORIN, author of a French work on music and dancing published at Paris in 1746.

BORNET, l'aîné, first violin at the opera in Paris in 1770. He published a method for the violin.

BORNHARDT, (J. H. C.) of Brunswick, a composer of popular vocal and instrumental music since the year 1794.

BORNIANSKY. See BORTNIANSKY.

BORNKESSEL, (J. G.) a composer of some songs at Jena in 1799.

BORONI or BURONI, (ANTONIO) a pupil of Padre Martini, was born at Rome in 1738. He composed much dramatic and church music between the years 1765 and 1792. Buroni was the principal composer of St. Peter's church for some years; he also went to Germany, and was chapel-master to the duke of Wurtemberg. He was the earliest master of the celebrated Clementi, to whom he was related. His principal operas are "*Sofonisba,*" and "*La Notte Critica.*"

BOROSINI (FRANCESCO) was a good tenor singer at the opera in London about the year 1724.

BOROSINI, (LEONORA) a French female singer, was wife of the preceding.

BORRA was born at Turin. He published, about the year 1780, two concertos for the violin.

BORSARI, (ARCANGELO) a composer of part-songs at Venice at the end of the sixteenth and commencement of the seventeenth century.

BORTNIANSKY, (DEMETRIO) a composer of church music at Moscow since the year 1783.

BORZIO, (CARLO) chapel-master at Lodi, published some church music, also some dramatic pieces, about the year 1616.

BOS, (ABBE DU.) See DUBOS.

BOSCH, (VAN DER) an organist at Antwerp in 1772. He composed and published at Paris some music for the piano-forte.

BOSCHI, (GIROLAMO) a native of

Viterbo, was a celebrated bass singer, whom Handel engaged, in 1710, to sing at his operas in London. Boschi's wife had been a great singer, but was much past her prime when she came to England. Handel's genius and fire never shone finer than in the bass songs which he composed for Boschi, whose voice being sufficiently powerful to penetrate through a multiplicity of instrumental parts, Handel set every engine to work in the orchestra to enrich the harmony and enliven the movement.

BOSCKA, a composer of some quatuors for the clarionet, &c. in Germany in 1802.

BOSE, (Carlo di) a composer of some instrumental music at Dresden since the year 1792.

BOSELLI, (Mlle.) a delightful singer, in the service of prince Antony Esterhazy at the same time with Haydn, of whom she was for many years a great favourite.

BOSELLO, (Anna Morichelli) principal female singer at Milan in 1788, and subsequently at Paris in 1791. She died in 1800 aged forty. She was a great patroness and friend to Catalani in early life.

BOSI, of Ferrara, a composer of operas at Milan in 1783.

BOSSI, a ballet composer in London since the year 1795. He died in 1802, of a deep decline, in the King's Bench prison, at the early age of twenty-seven years.

BOSTEKZKY, (Felix) a good flute and violin player in the orchestra of St. Stephen's church at Vienna in 1796. He composed some instrumental music.

BOTTARELLI, (Johann Walpert) a Florentine poet, published in London, in 1757, "*Del Canzoniere d'Orazio Ode* 12 *Messe in Musica da' piu renomati Professori Inglesi.*"

BOTTESI, one of the greatest violinists of Tartini's school about the year 1770.

BOTTI published in 1784, at Paris, six trios for the harpsichord and violin.

BOTTICELLI, an Italian bass singer, at present engaged for the opera at Dresden.

BOTTOMLEY (Joseph) was born at Halifax, in Yorkshire, in 1786. His predilection for music first appeared at a concert, to which his parents had taken him, when the effects produced upon him by the performance were so remarkable, that a gentleman present warmly advocated the propriety of his being educated for the profession. His parents, availing themselves of the intimation, procured him instructions as soon as possible, and at the age of seven he performed a concerto on the violin, exciting at once feelings of pleasure and astonishment in a numerous audience. His studies on the piano-forte did not commence before he was eight years of age. At twelve, he was removed to Manchester, where he was placed under the tuition of Grimshaw, organist of St. John's, and of Watts, leader of the concerts. Upon the recommendation of Watts, he afterwards received instructions on the violin from Yaniewitz, who was engaged at that time to perform concertos at Manchester. At fifteen, he was apprenticed to Lawton, organist of St. Peter's, Leeds, who had been an apprentice of Dr. Miller, and a pupil of the celebrated Baumgarten. Under this gentleman he obtained considerable theoretical information, both by his private instructions and from his excellent musical library.

After the completion of his term with Lawton, Bottomley went to London, where he devoted a short time to the instructions of the renowned Woelfl.

At nineteen, having finished his musical education, he announced himself to the public as a professor. Although he was appointed organist of the parish church of Bradford, in the year 1807, yet Halifax, being a very musical town, and affording him much teaching, became his principal place of residence. In 1820, after teaching in some of the most respectable families in the country, giving instruction to several professors, and leading a very considerable number of performances both sacred and miscellaneous, he was induced, by a liberal salary, to accept the situation of organist of the parish church, Sheffield, at which place he is now stationed. As a stimulus to exertion, it may not be improper to add, that,

notwithstanding an inattention to literature in early life, and a continual devotion of time to teaching and composition, Bottomley has found opportunities of cultivating an acquaintance with several languages, the mathematics, and most of the sciences. The following is a list of Bottomley's principal works, published: "*Six Exercises for Piano-forte,*" "*Twelve Sonatinas,*" "*Two Divertimentos, Flute Acc.*" "*Twelve Waltzes,*" "*Eight Rondos,*" "*Ten Airs, with Var.*" "*One Song,*" "*One Duet, Piano-forte.*" "*One Sonata,*" "*Twenty-eight Songs, set to Dr. Watts's familiar Poems.*" All the foregoing are for the piano-forte. "*A small Dictionary of Music.*" His manuscript works, which are numerous, consist of overtures, quintets, one quartet, trios, concertos, fugues, anthems, &c. &c.

BOTTRIGARI (Il Cavaliere ERCOLE) was born at Bologna in 1531. He was a man of rank, fortune, and erudition, who seems to have spent his whole life, which extended to eighty-eight years, in the study of music and in musical controversy. He died in 1609, and bequeathed his very valuable musical library to his friend Padre Martini.

BOUCHER (ALEXANDRE JEAN) was born in Paris in 1770. At seventeen years old he went to Spain, where he was appointed violinist of the chamber and chapel of Charles IV. During the time that monarch resided in France, Boucher was also in his suite. He has published some pieces for the violin at Brussels. Boucher was at St. Petersburg in 1823, and performed before the empress mother.

BOUCHER, (Madame CELESTE) an excellent harpist at Paris, and pupil of Nadermann.

BOUDOGNI, an Italian tenor singer. He was engaged at the Italian opera in Paris in 1719.

BOUFFLERS, (STANISLAS DE) composer of some French songs. He also inserted in the Mercure for 1809, a very curious article on the subject of the guitar.

BOUFIL, a celebrated performer on the clarionet at Paris in the year 1820.

BOULANGER, (MADAME) a celebrated French singer at the *Théâtre Feydeau.* She was a pupil of the conservatory.

BOURDELOT, (L'ABBE) an advocate at Paris, published a letter relating to dramatic music about the year 1760.

BOURDELOT, (PETER BONNA) younger brother of the preceding, commenced a history of music conjointly with his brother, which work was completed by Jacques Bonna after their decease. An edition of this book was published at the Hague and at Frankfort in 1743. Some amusing absurdities extracted from it on the subject of "*The Effects of Music upon Animals,*" may be found in the Quarterly Musical Review, vol. v. p. 159.

BOURGEOIS, born in Hainault in 1675. He published many cantatas between the years 1713 and 1750; also two operas, "*Les Amours déguisés,*" and "*Les Plaisirs de la Paix.*" Bourgeois died at Paris in 1750.

BOURKE, an English composer of glees. (Clementi's Cat.)

BOURNONVILLE, (JEAN) organist at Amiens, published several masses between the years 1618 and 1630.

BOURNONVILLE, (VALENTINY DE) son of the preceding, published several musical works in 1646.

BOURNONVILLE, grandson to Jean Bournonville, died about 1758. He composed and published many motets. He was a pupil of Bernier, and much celebrated amongst the French musicians of his age.

BOUSSET (JEAN BAPTISTE DE) died at Paris in 1725. He was chapel-master at Louvre, and published some sacred music.

BOUSSET, (DROUART DE) organist to Notre Dame at Paris in 1760. He died suddenly in the church just after he had finished performing a mass with unusual energy.

BOUTEILLER (M. FILS) gained the prize for the composition of a fugue at the conservatory of Paris in 1806.

BOUTELOU, a celebrated countertenor singer in the chapel of Louis XIV. He was so extravagant that he was frequently in prison, where the king sent him dinners daily of six covers, and frequently paid his debts.

BOUTMI, (L.) composer of some *romances* at Paris in 1793.

BOUTMY, born at Brussels in 1725, was the author of a treatise on thorough-bass, published at the Hague in 1760. He also composed much harpsichord and church music, some of which was printed at the Hague and Amsterdam.

BOUTROY, (Zozime) the inventor of a machine called the planisphere or harmonic compass, at Paris, in 1785. He afterwards published a symphony for eight instruments, the bass being numbered according to the plan of the above machine; he likewise composed some *romances*.

BOUVAN, composer of a collection of songs published at the Hague in 1735.

BOUVARD, composer of two operas and other vocal music in Paris at the commencement of the eighteenth century.

BOUVIER, (M. J.) a composer of instrumental music and violinist at Paris in 1785.

BOVICELLI (Giovanni Battista) published rules for music at Venice in 1594, also some madrigals and motets.

BOWIN, (Jean.) See Boyvin.

BOYCE, (Dr. William) born in 1710, was the son of a cabinet-maker in London. He was a professor to whom our choral service is greatly indebted for the well-selected, correct, and splendid collection of cathedral music, which he published in three volumes large folio, upon the plan and on the recommendation of his master and predecessor Dr. Greene. In 1734, he was a candidate for the place of organist of St. Michael's church, Cornhill. But though he was unsuccessful in this application, Kelway having been elected, yet he was appointed the same year to the place of organist of Oxford chapel; and in 1736, upon the death of Weldon, when Kelway, being elected organist of St. Martin's in the Fields, resigned his place at St. Michael's, Cornhill, Boyce was not only elected organist of that church, but organist and composer in the chapel royal. The same year, he set "*David's Lamentation over Saul and Jonathan*," which was performed at the Apollo society. About the year 1743, he produced the serenetta of "*Solomon*," which was long and justly admired as a pleasing and elegant composition. His next publication was twelve sonatas or trios for two violins and a bass, which were longer and more generally purchased, performed, and admired than any productions of the kind in this kingdom, except those of Corelli. They were not only in constant use as chamber music in private concerts, for which they were originally designed, but in our theatres as act-tunes, and at public gardens as favourite pieces, during many years. In 1749, he set the ode written by the Rev. Mr. Mason, for the installation of the late duke of Newcastle as chancellor of the university of Cambridge, at which time he was honoured with the degree of doctor in music by that university. Soon after this event, he set for Drury-lane theatre "*The Chaplet*," a musical drama in one act, the dialogue of which is carried on in recitative. It had a very favourable reception and long run, and continued many years in use among the stock pieces of that theatre. Not long after the first performance of this drama, his friend Mr. Beard brought on the same stage the secular ode written by Dryden, and originally set by Dr. Boyce for Hickford's room, or the Castle concert, where it was first performed. This piece, though less successful than "*The Chaplet*," by the animated performance and friendly zeal of Mr. Beard, was many times exhibited before it was wholly laid aside. These compositions, with occasional single songs for Vauxhall and Ranelagh, disseminated the fame of Dr. Boyce throughout the kingdom as a dramatic and miscellaneous composer, while his choral compositions for the king's chapel, for the feast of the sons of the clergy at St. Paul's, and for the triennial meetings at the three cathedrals of Worcester, Hereford, and Gloucester, at the performances in all which places he constantly presided till the time of his death, established his reputation as an ecclesiastical composer and able master of harmony. Dr. Boyce, with all due reverence for the abilities of Handel, was one of the few of our church composers

who neither pillaged nor servilely imitated him. There is an original and sterling merit in his productions, founded as much on the study of our own old masters, as on the best models of other countries, that gives to all his works a peculiar stamp and character for strength, clearness, and facility, without any mixture of styles, or extraneous and heterogeneous ornaments. Dr. Boyce dying in 1779, was succeeded in the chapel royal by Mr. Dupuis, and as master of his majesty's band, by Mr. Stanley.

BOYCE, (Mr.) a good performer on the double bass. He was engaged at the vocal concerts in 1817, and at the Birmingham musical festival in 1820.

BOYELDIEU. See Boieldieu.

BOYER (Pascal) was chapel-master at Nimes in his seventeenth year; he afterwards came to Paris, and published a biographical sketch of Pergolesi in the *Mercure de France* of July 1772. He subsequently published some instrumental music.

BOYER, (J. M. P.) a French dramatic composer, who died in 1755.

BOYTON published some piano-forte music in London in 1785.

BOYVIN published a treatise on accompaniment, and much organ music, at Paris and Amsterdam, about the beginning of the eighteenth century.

BRADE (William) published some vocal and instrumental music of a light description, at Hamburgh and Frankfort on the Oder, at the beginning of the seventeenth century.

BRADLEY, (Robert) an English composer of songs at the beginning of the eighteenth century.

BRAETTEL (Ulrich) published some motets, &c. at Augsburg, about the year 1545.

BRAHAM (John) was left an orphan when very young; but having a natural inclination for the study of music, he was taken under the protection of Leoni the singer, and at the age of about ten, made his first appearance on the stage at the Royalty theatre, then under the management of the late John Palmer. His vocal powers were at that time so great, that he was able to execute with correctness most of the *bravuras* that had been sung by Madame Mara. The subsequent breaking of his voice, however, deprived him for a while of the means of making a further progress in the public favour. It was about this period that Mr. Leoni, from the disarrangement of his domestic concerns, was compelled to leave the country. He went to Jamaica, and left Braham a second time unprovided for. In this emergency his abilities and good conduct procured him a shelter in the friendship of the Goldsmids, a family of high respectability in the city, and under their protection he became a teacher of the piano-forte. His greatest assiduity, however, was employed in recovering the powers of his voice; and in the numerous musical societies he frequented, he exerted his utmost efforts to regain his former excellence. At one of these meetings he accidentally became acquainted with Mr. Ashe, the celebrated performer on the flute, who, delighted with his vocal abilities, persuaded him to accept an engagement for the subsequent season at Bath. He readily assented, and in the year 1794 made his first appearance as a *tenor singer* at the Bath concerts, of which Rauzzini was the conductor. No sooner had Braham appeared at these concerts, than he became a pupil of Rauzzini, and greatly profited by his able instructions. This liberal master even received him gratuitously into his house, and gave him lessons for three years; and when Braham afterwards sang at his annual concerts, he insisted on his receiving a very ample remuneration. In the spring of the year 1796, Braham was engaged by Storace to sing at Drury-lane theatre for a limited number of nights; but before the opera of *Mahmoud* was performed, in which he was to appear, that invaluable composer sank into the grave. It was, however, brought forward after his death, and Braham's vocal talents received from a London audience those unequivocal marks of applause which they so justly merit. The following season Braham made his first appearance on the boards of the

Italian opera, in "*Zemira and Azar.*" Not, however, satisfied with himself, so long as he conceived there was a possibility of further improvement, he determined to seek in Italy the last and highest accomplishment of his talents. For this purpose he embarked for the continent. He went first to Paris, where he continued nearly eight months, during which time he had several concerts, which were crowded at the high price of a louis per ticket. From hence he travelled to Italy. The first engagement Braham accepted in Italy was at Florence, where he was received with the most flattering marks of approbation. From Florence he proceeded to Milan and Genoa, at which places he accepted several successive engagements. At the latter town he continued for some time, and assiduously applied himself to the study of composition under the able *maestro,* Isola, of whose school he has exhibited such successful specimens. When at Genoa, he received offers from the conductors of the theatre at Naples, but the troubled state of the country at that time did not make it desirable to accept them. He therefore directed his route to Leghorn, Venice, Trieste, and finally to Hamburgh, every where accompanied with the most gratifying marks of approbation. Having had numerous solicitations to return to his native country, he, at length, waved some suspending engagements at Milan and Vienna, and accepted one from the theatre of Covent-garden. Here he appeared, in the winter of 1801, in the opera of "*Chains of the Heart,*" the composition of Mazzinghi and Reeve, and has since that period held the very first rank among our English stage and concert singers. In energy and pathos of style, Braham is unrivalled; and his powers in this respect are especially conspicuous in accompanied recitative, which generally expresses strong passion; thus, "*Deeper and deeper still,*" of Handel, is the chef-d'œuvre of Braham's declamatory and pathetic manner, describing as it does Jeptha in the agony of his rash vow. In the order of musical effects his singing of this accompanied recitative is ranked, by an ingenious contributor to the Quarterly Musical Review, with the finest efforts of Mrs. Siddons in the drama. Braham is likewise remarkable, among the natives of England, for his power in sustaining, with the proper manner and pronunciation, the principal male character on the Italian stage, so much so, indeed, that, by many, his Italian singing is thought far to transcend his English.

He performed at the King's theatre several seasons, from 1806 to 1816, with those celebrated singers, Mrs. Billington, Madame Grassini, and Madame Fodor. In 1809, he was engaged to sing at the Theatre Royal, Dublin, on such terms as were never given before (nor since we believe) to any performer, viz. *two thousand guineas for fifteen nights;* and so well was the manager satisfied with the bargain, that it was extended to thirty-six performances on the same terms.

Of late years, Braham has been engaged at Drury-lane theatre, where he generally "*runs the round of his characters*" with undiminished power and effect. Foreign singers, who are engaged in this country, pay his talents the highest compliments, by saying, "*Non c'e tenore in Italia come Braham.*"

With regard to his merits as a composer, we have only to observe, that if it be allowed that true genius is required to produce chaste mellifluous melodies, then is Braham highly gifted, for he certainly has written a vast number of songs, duets, &c. &c. which have gained the greatest degree of popularity; as a proof of which, most candidates for vocal fame introduce some of them at their *débuts.* "As a national song," says an ingenious modern critic, "Braham's *Death of Nelson* has pleased and continues to please a vast majority of the inhabitants of the British isles: it has therefore *accomplished its purpose;* for to whom are national songs, which are always appeals to the passions and seldom free from vain-glory, addressed? To the multitude. They are meant to flatter the pride of the people, to cherish their love of country, and to inflame their zeal in its defence. Of such compositions, this most popular singer has produced some that have

operated with great force on public feeling, and will hereafter even be considered as features in the musical history of the present eventful age. They will be preserved along with the Tyrtæan strains of Purcell, Arne, and Dibdin."

Our space will not permit us to give a list of the various pieces composed by him, but they may be found to constitute the prominent established favourites in the following operas: "*The Cabinet*," "*The English Fleet*," "*Thirty Thousand*," "*Out of Place*," "*Family Quarrels*," "*The Paragraph*," "*Kais*," "*Americans*," "*The Devil's Bridge*," "*False Alarms*," "*Zuma*," "*Navensky*," &c. &c.

Braham is remarkably quick in "exploring a score;" he enters into the spirit of the composition immediately, and takes up the accompaniments for the various instruments, with the greatest facility, on the piano-forte.

We cannot better conclude this article than by recording our knowledge of a prominent trait in Braham's private character, which deserves to be recorded on brass. He was never known to speak disrespectfully of any public singer, but when asked his opinion, always gives it in the most liberal manner, declining to condemn where he cannot approve. In 1816, Braham was married to Miss Bolton, of Ardwick, near Manchester, who has blessed him with a fine family, and perhaps one of his sons,

> "At some not distant period, may
> Become the Braham of his day."

BRAILSFORD, organist at Doncaster, in Yorkshire, is a celebrated violinist. He performed at the York musical festival in 1823.

BRANCHU, (Madame) a good French singer at the grand opera at Paris. She was a pupil at the Paris conservatory.

BRAND (A. C.) published some instrumental music at Vienna in 1793.

BRANDENSTEIN, (Charlotte de.) A sonata of her composition, in 1780, is inserted in the musical journal of Vogler.

BRANDES, (Charlotte Guillemette Françoise) a singer and composer at Hamburgh, died in 1788. She composed some romances and piano-forte music.

BRANDI, a composer of flute music in England previously to the year 1795.

BRAUN, (G.) a celebrated performer on the hautboy at Berlin. He has lately published a curious paper on the character and treatment of the hautboy, an extract from which may be seen in the Harmonicon, vol. i. p. 163.

BREDE (Samuel Friederich) published some sonatas for the piano-forte in 1784, and some ariettes in 1786, at Offenbach. He was a singer at Stettin, and died in 1796.

BREE, (Monsieur Von) a Dutch violinist and composer, now living at Amsterdam.

BREDOW auf LANDIN, (Baron Von) a celebrated amateur piano-forte player at Berlin, published some of his compositions about the year 1798. He died suddenly, in the twenty-fourth year of his age.

BREIDENBACH, a German composer at Paris, published there some sonatas for the harp and piano in 1784.

BREIDENSTEIN, (Jean Philippe) organist at Hanau, died in 1785. He published sonatas for the piano-forte, and some songs.

BREINDEL, a pupil of Albrechtsberger, was director of the choir in St. Peter's church, in Vienna, in 1796. He has composed some church music.

BREITENGATZER, (Wilhelm) a celebrated composer in Germany in the first half of the sixteenth century. He published at Nuremburg, in 1539, a collection of fifteen masses by celebrated composers.

BREITKOPF, (Johann Gottlob Immman) a letter-founder, printer, and bookseller at Leipsic, was born there in 1719. In 1755, he invented a new mode of musical typography, which has since been imitated by other nations. Fout, a Swede, procured a patent, and attempted, some years since, to introduce in London Breitkopf's mode of printing music; but his specimens were so incorrect, in comparison

to the music engraved on pewter, that he was soon obliged to relinquish his project. The best specimen of musical typography which has since appeared in England, is in the periodical publication called the Harmonicon, the type for which was, we understand, originally procured from Breitkopf, at Leipsic, and has subsequently been improved in this country. Breitkopf died at Leipsic in 1794, and left his business to his son Christopher. Besides a general catalogue, with the prices marked, of printed and manuscript music, the Breitkopfs have annually, ever since the year 1762, distributed a theme-catalogue, in which the subject of each piece is exhibited in notes, so that a musical collector is enabled to discover whether he is in possession of any of the works specified.

BREITKOPF, (Bernard Theodore) son of the preceding, composed some vocal and piano-forte music. He was born at Leipsic in 1749, and was in 1780 director of the printing-office to the senate at Petersburg.

BREITKOPF, (Christopher Gottlob) brother to the preceding, was born at Leipsic in 1750. He composed some vocal and piano-forte music.

BREMNER, (Robert) an English composer, published in London, in 1763, the "*Rudiments of Music, with Psalmody;*" he also published "*Thoughts on the Performance of Concert Music,*" "*Instructions for the Guitar,*" "*A Collection of Scots Reels,*" "*A Selection of Scotch Songs,*" &c. (Preston's Catalogue.)

BRENGERI, a composer of some trios for the harpsichord at Vienna in 1784.

BRENNESSEL, (François) harpist and composer for his instrument at Berlin since the year 1766.

BRENT, (Miss.) See Pinto, (Mrs.)

BRESCIANELLO, (Joseph Antoine) chapel-master to the duke of Wurtemburg, is known by twelve concertos for the violin, published at Amsterdam in the year 1738.

BRESSON (Mlle.) was born in 1785. She was a pupil on the piano of Adam, during nine years, and has published a method for adapting a score to the piano-forte, also some pleasing romances.

BRETEUIL, (Le Baron) a zealous French minister, and a friend of every thing which tended to good, founded, in 1784, the royal school of singing and declamation in Paris, from which the present conservatory originated.

BRETON, (Mahoni le) violinist at the Italian theatre at Paris in 1760, published several trios for violins and duos for the flute.

BREVAL, (Jean Baptiste) a celebrated violoncellist at Paris. He published, in 1804, a method for the violoncello; also, previously to that date, much music for the violin, violoncello, and wind instruments. (Clementi's and Preston's Catalogue.)

BREVI, (Giovanni Battista) a chapel-master at Milan at the close of the seventeenth century. He published vocal music of various descriptions at Modena and Venice.

BREWER, (Thomas) a performer on the viol di gamba, and composer of fantasias and of rounds and catches, in the reign of Charles I. He is the author of the well-known glee, "*Turn, Amaryllis,*" which was originally set by him in two parts, and is said to have been injured by the addition of a third part.

BREWSLER, author of a treatise on thorough-bass, inserted in Clementi's Catalogue, London, 1799.

BREYMANN, a composer of some duos at Vienna in 1792.

BRIAN, (Albert) a church composer in England in the seventeenth century. Dr. Boyce has inserted some of this composer's music in his collection of anthems.

BRICCIO, (Giovanni) a composer of canons, &c. at Rome. He died in 1646.

BRICCIUS, (Theodorus) a composer of madrigals at Venice in the latter half of the sixteenth century.

BRIDE, an English composer of canzonets previous to the year 1800. (Clementi's Catalogue.)

BRIDGES, organist at Newark, is an

excellent violinist; he performed at the York musical festival in 1823.

BRIDGETOWER. This eminent performer on the violin, is said to be a descendant of an Indian prince. He was a pupil of Giornovichi, and, for theory, of Attwood. In the early part of his life he was much patronised by his present majesty. At present he is residing on the continent, and is, we believe, about forty-eight years of age.

BRIEGEL, (Wolfgang Carl) chapel-master at Darmstadt and Gotha, was born in 1626. He composed a great variety of vocal and instrumental music, and died in 1709, aged eighty-three.

BRIJON, (C. R.) a French musician, published some didactic works on music, at Paris and Lyons, between the years 1776 and 1781.

BRILLIARD, a French composer of violin music about the year 1786.

BRILLON DE JOUY, (Madame) a celebrated amateur performer on the piano-forte, and composer for her instrument. Dr. Burney heard her near Paris, and speaks highly of her talents in his travels.

BRIND, organist of St. Paul's cathedral in London in 1660, and the master of Dr. Greene. He composed two thanks-giving anthems, now hardly known.

BRINDLEY, an excellent performer on the clarionet, resident in London.

BRIOCHI, an Italian composer of instrumental music before the year 1770.

BRISCOLI, a composer for the flute. (Clementi's Cat.)

BRITTON, (Thomas) the famous musical small-coal-man, was born in Northamptonshire. In early life he took a stable in Clerkenwell, and turned it into a house for his trade; soon after this, he became acquainted with a chymist in his neighbourhood, and fitted up a moving elaboratory, becoming at length very skilful in chymistry. At the same time he studied the theory and practice of music. He died in 1714, from the effect of a sudden alarm, caused by the joke of a ventriloquist, who foretold his decease in a mysterious manner, at one of his concerts. There was a musical club kept up at Britton's expense, in his own little cell, for many years; this club was at first begun, or at least confirmed by Sir Roger Le Strange. Handel sometimes played the harpsichord at these concerts. Dr. Pepusch also performed at them.

BRIVIO, (Carlo Francesco) an Italian singing-master, and composer of vocal music at Milan, in the first half of the last century.

BRIXI, (François Xavier) chapel-master at Prague, was born in 1732. He was a voluminous composer of sacred and other music.

BRIXI, (Victorin) an organist in Bohemia, was born in 1717. He composed much sacred music, and some sonatas for the piano-forte.

BRIZZI, a Florentine by birth, was considered an excellent tenor singer. He was engaged at Vienna in 1801.

BROADHEAD (John) was born at Wakefield, in the West Riding of the county of York, in 1795. At the age of five years, copying the then prevailing military spirit of the times, he received, whilst he was performing the sword exercise with a brother two years older than himself, a very severe wound in one of his eyes, from the point of a carving-knife, which, in a very short time after, though he underwent many painful operations, caused an entire deprivation of sight. At twelve years of age, through the interest of Benjamin Gaskell, Esq. M.P. for Malden, Broadhead was received into the Liverpool asylum for the blind, where he remained six years, under the instructions of Messrs. Anford and Molineaux, and made great progress in the science of music. In the year 1814, the Rev. R. Lacey, rector of Whiston, made him an offer of the situation of organist, which, though the salary was small, he accepted, by the advice of his friends, as an opening to his future profession. Whitworth, organist of Barnsley, a town about twelve miles distant from Whiston, having also at that period declined giving instructions in music, Broadhead

received an invitation from some of the gentlemen of that town and neighbourhood to visit their families, for the purpose of giving lessons on the piano-forte. Hitherto the general opinion of his capabilities in correct teaching appeared unfavourable to his hopes of success. A notion had been formed that, as his organ of vision was completely obscured, he was thereby rendered incapable of detecting the incorrect movements of his pupils' fingers. It however required little more than a few moments' attendance during his tuition to perceive that, by a mode of teaching peculiar to himself, this opinion was groundless. Indeed, the rapid progress of his pupils, in the theory as well as the practice of music, have proved his capabilities as a teacher. Broadhead's compositions are chiefly variations to popular airs, arranged for the use of his scholars, and are said to possess considerable merit.

BROADHURST, (Mr.) an English tenor singer of much sweetness, in part songs.

BROCHE, (C.) a composer of instrumental music at Paris in 1786.

BROCK, (Othone von den) a performer on the horn, has published much music for his instrument at Paris since the year 1788.

BROCKLESBY (Dr. Richard) published "*Reflections on Ancient and Modern Music, with its Application to the Cure of Diseases,*" London, 1749.

BRODERIP, of Bristol, was a good composer of Protestant church music towards the end of the last century.

BRODSKY published some music at Brussels about the year 1782.

BROGNONICO, (Orazio) a composer of madrigals, in Venice, in 1611.

BRONNER, (George) an organist and composer of operas, &c. at Hamburgh between the years 1693 and 1715.

BROOK, an English composer of piano-forte music and glees since the year 1794.

BROOK, professor of music at Harewood, in Yorkshire, is an esteemed violinist. He performed at the York musical festival in 1823.

BROOKBANK, (Joseph) author of "*The well-tuned Organ, or a Discussion on the Question, whether or no Instrumental and Organical Music be lawful in Holy Public Assemblies,*" London, 1660.

BROOKS, an excellent performer on the violoncello, resident in London. He has also composed some ballads. He performs in the orchestra at the Opera-house, and has been engaged at most of the great provincial musical festivals.

BROSCHI, (Carlo.) See Farinelli.

BROSCHI, (Riccardo) chapel-master at Naples, was the brother of the celebrated Farinelli, whom he instructed in the first rudiments of music. Broschi composed the opera called "*L'Isola d'Alcina,*" for the Roman theatre, in 1728: it was in this opera that the memorable contention happened between Farinelli and a celebrated performer on the trumpet, over whom that matchless singer obtained a complete victory. In 1730, Broschi accompanied his brother to Venice, where he composed his opera of "*Idaspe,*" in which Farinelli, Nicolini, and Guzzoni performed. His style was grand without bombast, elevated, and noble. It did not possess the majesty of Leo or Jomelli, nor the depth and purity of Feo, but delicacy and expression were principally apparent.

BROSSARD, (Sebastien de) a French musican, born in 1660, was chapel-master and grand chaplain to the cathedral at Meaux. He is the author of a musical dictionary, first published at Amsterdam in the year 1708, and translated into English by Grassineau in 1740, but not called by him a translation, which it ought to have been. Brossard also composed some vocal and instrumental music, and collected a very complete musical library, which, at his death, in 1730, he left to Louis XIV.

BROWN, (Abraham) an English performer on the violin, succeeded Festing, in 1752, as leader of some of the concerts at Ranelagh. He was, according to Burney, an inferior, though self-sufficient performer.

BROWN. There are three professors of music of this name, two at York and one at Leeds; they are all good performers on the double bass, and were engaged at the York musical festival in 1823.

BROWN, (JOHN) author of "*Letters on the Poetry and Music of the Italian Opera,*" London, 1789. His lines of criticism seem to be drawn from nature, as exemplified in the passions and sentiments of men. So far as they go they are immutable, and are therefore applicable to all times and to all countries.

BROWNE, an English composer about the year 1500.

BRUCKHAUSEN, an amateur composer of an operetta at Munster in 1791.

BRUCKNER, (CYRIAQUE) an organist and composer, died in the Palatinate in 1599.

BRUCKNER, (ALOYSIUS) a German composer of the seventeenth century.

BRUGUIER, (D.) a professor of the harp and piano-forte, resident in London. He has arranged some showy and pleasing music for the above instruments. Among his most favourite works are the following: "*Airs from the Zelmira of Rossini, as Duets for Piano and Harp;*" "*Naderman's Fantasia, as a Duet for Harp and Piano-forte;*" and "*Winter's Overture to Zaire, as a Duet for the Piano-forte;*" "*A grand Duet for Harp and Piano, arranged from a Concerto of Dussek.*

BRUHL, (COUNT) an excellent amateur performer on the violin and violoncello, &c. in the latter half of the last century.

BRUNINGK, (VON) a composer of some sonatas for the harpsichord, Leipsic, 1796.

BRUNINGS, (JOHANN DAVID) a pianist and composer at Zurich, published some sonatas for his instrument in 1792, 1793, and 1794.

BRUMEL, (ANTONY) a composer of sacred music about the year 1500. He is considered as the founder of the French school of music.

BRUN, (LE) a composer of opera music at Paris between the years 1791 and 1800.

BRUN, (LE FRANCISCA) an excellent female singer, died at an early age at Berlin in 1791. She composed some piano-forte music. Madame Le Brun was resident in England for some time, and sang at the late king's private concerts.

BRUN, (L. A. LE) a celebrated French performer on the hautboy, died in 1790. He published some music for his instrument at Paris, Mentz, and Berlin.

BRUN (L. S. LE) published some romances at Paris in 1802. He is probably the same as the opera composer before mentioned.

BRUNETTI, (ANTONIO, or GUALBERTO) an opera composer, born at Pisa. He is the author of several operas performed in the principal towns in Italy between the years 1786 and 1790. He was chapel-master at Pisa. His most admired opera is "*Bertholdo.*"

BRUNI, (BARTOLOMEO) born in Piedmont in 1759, has chiefly resided in Paris, and been employed as chef-d'orchestre of different theatres there. He has composed some violin music and sixteen operas between the years 1785 and 1802.

BRUNI, (SIGNOR) an Italian singer, who was engaged as first man at the opera in London in 1793.

BRUNMAYER, (ANDREAS) organist at Saltzburg in 1803, has composed some church and instrumental music.

BRUNMELLER, (ELIAS) a composer of instrumental music at Amsterdam at the beginning of the eighteenth century.

BRUNST, composer of some piano-forte music in Germany about the year 1789.

BRUZA, (FRANCESCO) a composer of dramatic music at Venice in the first half of the last century.

BRYAN, an English composer of three canzonets, also of some glees. (Goulding's Cat.)

BRYNE, (ALBERTUS) an English composer in the seventeenth century, and organist of St. Paul's church. He died about the year 1670. Some of his anthems are to be found in Clifford's collection.

BUCAUT, composer of some organ music in Paris about the year 1780.

BUCH, a German performer on the horn at the grand opera at Paris. He published some quartets for his instrument in 1788.

BUCHOLTZ, (JOHANN GOTTFRIED) a musician at Hamburgh, published some instrumental music there between the years 1782 and 1798. He died in 1800.

BUDD, a composer of some harp music in London about the year 1785.

BUECHNER, (JOHANN CHRISTOPH) a singer and church composer at Gotha in 1800.

BUERDE, (SAMUEL GOTTLIEB) private secretary to the king of Prussia, was born at Breslau in 1753. He published some collections of sacred music between the years 1787 and 1794.

BUERINGER, (JOSEPH) a composer of music for the piano-forte at Vienna in 1799.

BUISSON (MICHAEL CHARLES DE) a singer and composer of vocal music published at Munich in 1573.

BUINI, (GUIS. MARS.) an opera composer in Italy in the early part of the last century.

BULGARELLI, (MARIANNA, called LA ROMANINA.) She was much celebrated as a singer in Italy between the years 1700 and 1730.

BULL, (Dr. JOHN.) This celebrated musician was born about 1563, in Somersetshire. His master in music was William Blitheman, organist of the chapel royal to queen Elizabeth, in which capacity he was very much celebrated, Bull, on the death of his master in 1591, was appointed his successor in the queen's chapel; and in 1596, at the recommendation of her majesty, he was made professor of music to Gresham college, which situation he resigned in 1607. During more than a year of his professorship, Mr. Thomas Bird, son of the venerable William Bird, exercised the office of a substitute to Dr. Bull, while he travelled on the continent for the recovery of his health. After the decease of queen Elizabeth, Bull was appointed chamber-musician to king James, and on July the 16th, 1607, when his majesty and prince Henry dined at Merchant Taylors' hall, the royal guests were entertained with music, both vocal and instrumental, as well as with several orations. And while his majesty was at table, according to Stowe, "Dr. Bull, who was free of that company, being in a citizen's gowne, cappe, and hood, played most excellent melody upon a small payre of organs, placed there for that purpose only." In 1613, Dr. Bull finally quitted England, and entered into the service of the archduke, in the Netherlands. He afterwards seems to have settled at Lubec, from which place many of his compositions, in the list published by Dr. Ward, are dated, one of them as late as 1622, the supposed year of his decease. Dr. Bull has been censured for quitting his establishment in England; but it is probable that the increase of health and wealth was the cause and consequence. Indeed, he seems to have been praised at home more than rewarded; and it is no uncommon thing, for one age to let an artist starve, to whom the next would willingly erect statues. The professorship of Gresham college was not then a sinecure. His attendance on the chapel royal, for which he had 40*l.* per annum, and on the prince of Wales, at a similar salary, though honourable, were not very lucrative appointments for the first performer in the world, at a time when scholars were not so profitable as at present, and there was no public *performance* where this most wonderful musician could display his abilities, and receive applause and reward. A list of more than two hundred of Dr. Bull's compositions, vocal and instrumental, is inserted in his life; all of which, when his biography was written in 1740, were preserved in the collection of Dr. Pepusch. The chief part of these were pieces for the organ and virginal.

BULTESO, an eminent Spanish musician in the sixteenth century.

BUNTING, an English musician and editor of two collections of Irish music. (Clementi's Cat.) Bunting has also prefixed to one of his works, an historical

and critical dissertation on the Egyptian, British, and Irish harp.

BUOCHNER, (JOHN.) See BUECHNER.

BUONONCINI, (GIOVANNI MARIA) one of the first masters of the Lombard school, and father of the celebrated Giovanni and Antonio Buononcini, was a pupil of Carissimi. He published, in 1763, a work entitled "*Il Musico Prattico,*" dedicated to the emperor Leopold. This treatise contains many useful precepts and examples of composition; but is neither so accurate as to be implicitly followed, nor so ample as to supply all the wants of a musical student of the present time. At page 18 of this work, he speaks of a canon, in his opera of "*Terza,*" for 1592 voices, or 648 choirs; which, on account of the difficulty of finding such a number of singers assembled together, he has reduced to twenty-two. Giovanni Maria Buononcini published other chamber and church music at Bologna between the years 1673 and 1691: his chamber duets, published in the latter year, are remarkable as learned and laboured compositions.

BUONONCINI, (GIOVANNI BATTISTA) son of the preceding, was also a native of Modena. After having finished his musical studies, probably under his father, he went to Vienna, and having a very fine hand on the violoncello, was entered in the band of the emperor Leopold, and retained at a very large salary. At this time, Alessandro Scarlatti had gained great reputation by the operas he had composed, and Buononcini desirous to emulate him, though but eighteen years of age, composed one, entitled "*Camilla,*" which was performed at Vienna, and also at different Italian theatres, with greater applause than had ever been given to any work of the kind. Mr. Haym, convinced of the merit of "*Camilla,*" and of the possibility of altering it to the taste of an English audience, then but little sensible of the charms of Italian music, contrived to adapt it to English words; and, notwithstanding the disadvantages arising from this conjunction, it is said to have been received no less favourably here than abroad. This was about the year 1707, and so deep was the impression which the music of Buononcini had made upon the minds of the people here, that, till the year 1710, the managers found themselves reduced to a kind of necessity of introducing into every opera they exhibited, more than an equal proportion of Buononcini's airs, selected from a variety of works, which by that time he had composed. In the year above-mentioned, Handel arrived in England, and gave to the English the opera of "*Rinaldo,*" thereby laying the foundation of his musical fame: still, however, Buononcini, who was still at Rome, had many admirers in England, and he was sent for to London, on occasion of the foundation of a royal academy of music. It was hardly possible that men possessed of talents so different as were those of Handel and Buononcini, should be equally admired and patronised by the same persons. The style of Buononcini was tender, elegant, and pathetic: Handel possessed all these qualities, and numberless others, and his invention was inexhaustible. For some or other of these considerations, and perhaps for others of a very different kind, two parties were formed of the English nobility, the one professing to patronise Handel, and the other Buononcini. The works of the latter, published in England, consist of cantatas, chamber duets, the operas of "*Astartus*" and "*Griseldus,*" a funeral anthem for John duke of Marlborough, and twelve sonatas for two violins and a bass. Before he quitted England, Buononcini was much disgraced, by its being discovered that a madrigal, which he had given out as his composition, was the work of another person in Italy. Dr. Greene, who had introduced the madrigal in question into the academy, notwithstanding the evidence to the contrary, was one of the last to believe that it was a composition of any other than his friend Buononcini; but finding himself almost singular in this opinion, he withdrew from the royal society, carrying with him the boys of St. Paul's; and calling in to his assistance Mr. Festing, the first violinist of the king's band, he

established a concert at the Devil tavern, Temple-bar: the joke upon this occasion among the academicians was, that "Dr. Greene was gone to the Devil." From a propensity, that must seem unaccountable, he affected to be thought a much older man than he was; and in the year 1730, when every circumstance in his person and countenance bespoke the contrary, he scrupled not to assert that he was on the verge of fourscore. About the year 1733, his affairs were come to a crisis in England. There was at that time about the town a man, who, with scarcely any other recommendation than fine clothes and a great stock of impudence, appeared at court, and assumed the title of count Ughi. It is said that he was a friar; but his pretence here was that he was an Italian nobleman, and a natural son of our king James II. Being a man of parts and well accomplished, he, on the footing of relationship, such as it was, gained an easy admission to the duchess of Buckingham, and became so much her favourite, that those who were not aware of the supposed consanguinity between them, hesitated not to say she meant to make him her husband. This fellow, among various other artifices, pretended to possess the secret of making gold; and Buononcini, who had never in his life known the want of it, was foolish enough to believe him. In short, he was prevailed on to leave the hospitable roof under which he had so long been sheltered, and became a sharer in the fortunes of this egregious impostor. They quitted the kingdom together; but it is possible that this connection lasted not long, and that Buononcini was constrained to recur for a livelihood to the exercise of his profession; for, a few years after his leaving England, he was at Paris, and composed for the royal chapel there, a motet, in which was a solo, with an accompaniment for the violoncello, which he himself performed in the presence of the late king of France. Upon the conclusion of the peace of Aix-la-Chapelle, Buononcini was sent for to Vienna by the emperor of Germany, and wrote the music for that occasion, being rewarded with a present of 800 ducats. This was in the year 1748; and soon after the rejoicings for the peace were over, he, together with Monticelli, a singer who had appeared in the opera at London, set out for Venice, the one having been engaged as a composer, the other as a principal singer there. We here lose sight of Buononcini, who probably died at Venice.

BUONONCINI, (Mark Antonio) elder brother of G. B. Buononcini, was an eminent composer and violoncellist, also born at Modena; he lived in the strictest friendship with his brother, and they travelled together to various towns in Germany. It does not, however, appear that Antonio accompanied his brother to England, but he probably remained at Modena. M. A. Buononcini composed several operas between the years 1679 and 1718. A work on composition, printed at Venice in 1765, is also attributed to him.

BUONPORTI, (Francesco Antonio) a nobleman of the city of Trent, published, between the years 1702 and 1714, ten different works, chiefly for violins.

BUONTEMPI. See Bontempi.

BURANELLO. See Galuppi.

BURCHARD (George) composed a mass and some symphonies, which were published at Augsburg in 1624.

BURCHELL, an English composer of songs at the latter end of the last century. (Preston's Cat. 1797.)

BURCKHOEFER, (J. G.) a performer on the harp, published much music for his instrument between the years 1765 and 1794.

BURETTE (Pierre Jean) was a French physician, and born at Paris in the year 1605. During his infancy he was so feeble and sickly, that he was chiefly allowed to amuse himself by playing on the spinet, which he had been taught to do by his mother, and so early was he a proficient in music, that at the age of eight years he was invited to play in a concert before the king, who expressed himself well satisfied with his performance. Not long after this period he assisted his father, who was at that time a teacher of music, in instructing

his pupils; but having a turn for literature as well as for music, he determined, when at the age of eighteen, to adopt one of the learned professions. He consequently became a student in the college of Harcourt, and in 1690 was admitted to the degree of doctor of physic. Besides the Latin and Greek languages, which he had previously acquired, he attained whilst at Harcourt, and afterwards, a knowledge of Hebrew, Syriac, Arabic, Italian, Spanish, German, and English. He afterwards became eminent as a physician, read a course of lectures on the Materia Medica, and, in 1710, was nominated professor of medicine in the royal college at Paris. His literary attainments were such that he had a considerable share, for more than thirty years, in the publication of the "*Journal des Sçavans*," and, in 1718, had an appointment in the Bibliothéque du Roi. Amongst his other productions there is, in the memoirs of the French academy, "*A Translation of Plutarch's Treatise on Music*," accompanied by notes and remarks. In this work, to which almost all late writers on the subject have been under great obligations, he has exhibited much genius and learning; "but," observes Dr. Burney, "he does not seem always to have been possessed of an equal share of sagacity, or of courage sufficient to confess himself unable to explain inexplicable passages in his author. He never sees a difficulty; he explains all. Hence, amidst great erudition and knowledge of antiquity, there are a thousand unintelligible explanations in his notes." He died in the year 1742, at the great age of eighty-two.

BURGESS, (Harry) a composer for the harpsichord, and performer on that instrument at Drury-lane theatre, in 1744.

BURGH, (Van) a composer of songs, was born in the Netherlands. He published a book of his compositions in London early in the last century: the work was entitled "*Mirth and Harmony*."

BURGHERSH, (Lord) son of the Earl of Westmoreland, and British ambassador at Florence, is a celebrated musical amateur. He is president of the royal academy of musicians in London, which establishment owes its origin, in a great degree, to his lordship's exertions and influence. Lord Burghersh is said to have studied music in England, in Germany, and in Italy. He has composed an oratorio entitled "*Bajazet*," which is much admired for its smooth and elegant style; he has also published various cantatas, which an eminent modern critic declares to be *really good*, not speaking of them relatively as the works of an amateur, but positively as music. Among lord Burghersh's principal compositions are the following: "*Bajazet*," above-mentioned, "*La Primavera*," "*Il primo Amore*," "*L'Amor timido*," "*Cantata, by Leoni*," "*Cantata, by Count Girard*," "*La Gelosia*," "*L'Inciampo*," "*'Tis done, 'tis done*," "*Day set on Norham's castled steep*," "*Seven Canzonets, Duets, &c.*" "*Spirit of bliss*," "*Fly to the desert*," "*Bendemeer's Stream*," "*Why so pale*," and "*A Song and Catch for four Voices.*"

BURI, (Von) a German officer, composed an opera and some violin music in Germany about the year 1785.

BURINGER. See Bueringer.

BURKHOEFER, (J. G.) a German musician at Paris, published some instrumental music there and at Vienna about the year 1784.

BURMANN (Gottlob Wilhelm) published some vocal and instrumental music at Berlin between the years 1792 and 1794. He died at Berlin in 1805.

BURNETT, (William) a composer of music for wind instruments. (Bland's Cat. 1789.)

BURNETTI, (Domenico) chapel-master at Bologna, published some sacred music there in 1633. He, together with Francesco Bertacchi, founded a musical society at Bologna in 1633, called the *Academia de Musici Filarchisi*, having, for its symbol, a pair of kettle-drums, with the motto, "*Orbem demulcet attactu.*"

BURNEY, (James) an eminent music-master and organist at Shrewsbury. He was half-brother to the celebrated Dr.

Burney and one of his first instructors in music. He died in 1789, aged eighty.

BURNEY (Dr. CHARLES) was born at Shrewsbury in 1726. He received part of his education at the free-school founded by queen Elizabeth in that town, and part at the public school at Chester, in which city he first began his musical studies under Mr. Baker, the organist of the cathedral. About the year 1741, he returned to Shrewsbury, and pursued the study of music under his half-brother Mr. James Burney. In 1744, he met with Dr. Arne, who persuaded his friends to send him to London, and he was then placed under that master for three years. In 1749, he was elected organist of a church in Fenchurch-street, with an annual salary of only thirty pounds, and in the course of the same year was engaged to take the organ part at the new concert established at the King's Arms, Cornhill, instead of that which had been held at the Swan tavern, burnt down the year before. In the winter of 1749-1750, he composed for Drury-lane three musical dramas, namely, "*Alfred*," "*Robin Hood*," and "*Queen Mab*." Being in an ill state of health, which, in the opinion of the physicians, indicated a consumption, he was prevailed upon to retire into the country. Accordingly he went to Lynn Regis, in Norfolk, where he was chosen organist, with a salary of one hundred pounds a year. He continued there nine years, and at that period formed the design of compiling his "*General History of Music*." In 1760, his health being reestablished, he gladly returned to the metropolis, with a large and young family, and entered upon the pursuits of his profession with an increase of profit and reputation. His eldest daughter, who was then about eight years old, obtained great notice in the musical world by her astonishing performances on the harpsichord. Soon after his arrival in London, he composed several much admired concertos; and in 1766, he brought out at Drury-lane theatre a translation of Rousseau's *Devin du Village*, which he had executed during his residence at Lynn. In 1761, he had the honorary degree of doctor of music conferred upon him by the university of Oxford, on which occasion he performed an exercise in the musical school of that university. This exercise, consisting of an anthem of great length, with an overture, airs, recitatives, and choruses, was several times afterwards performed at the Oxford music meeting, under the direction of the famous Emmanuel Bach. In the year following he travelled through France and Italy, as well with a view to improvement as to collect materials for his intended history of music, an object which he never had out of his mind from the time he first conceived the plan of such a work. In 1771, he published his "*Musical Tour, or present State of Music in France and Italy*," a work which was well received by the public, and deemed so good a model for travellers, that Dr. Johnson professedly adopted it in his account of the Hebrides. Speaking of his own book, "I had," said the doctor, "that clever dog Burney's Musical Tour in my eye." In 1772, he travelled through the Netherlands, Germany, and Holland, and in the course of the next year he published an account of his journey, in two volumes octavo. In the same year he was elected a fellow of the royal society. In 1776 appeared the first volume, in quarto, of his "*General History of Music*." The remaining volumes of this elaborate and intelligent work were published at irregular periods; and the four, of which it now consists, were not completed till the year 1789. In 1779, at the desire of Sir John Pringle, Dr. Burney drew up for the Philosophical Transactions, "*An Account of little Crotch, the Infant Musician*," now professor of music in the university of Oxford. The grand musical festival in 1785, in commemoration of Handel, held in Westminster abbey, was considered as deserving of a particular memoir; the historian of music was therefore fixed upon as the most proper person to draw it up. Accordingly, in the same year, a splendid volume was published by Dr. Burney, in quarto, for the benefit of the musical fund. In this work the doctor displayed eminent talents as a biographer;

and the life of Handel is one of the best memoirs to be found in our language. In 1796, he published the "*Life of Metastasio,*" in three volumes octavo; but this performance wants that arrangement and judicious selection which characterise his former publications. Besides these productions, Dr. Burney wrote "*An Essay towards the History of Comets,*" "*A Plan of a Public Music School,*" &c. &c. His musical works, in addition to those already mentioned, are, "*Sonatas for two Violins and a Bass, two parts,*" "*Six Cornet Pieces, with an Introduction and Fugue for the Organ,*" "*A Cantata and Song,*" "*Six Duets for two German Flutes,*" "*Six Concertos, for Violin, &c. in eight parts,*" "*Two Sonatas for a Piano-forte, Violin, and Violoncello, two parts,*" "*Six Harpsichord Lessons,*" &c. &c. Dr. Burney was twice married, and had eight children, of whom several have manifested very superior abilities. His eldest daughter was celebrated for her extraordinary musical powers. Madame d'Arblay, the author of Evelina, Cecilia, Camilla, and The Wanderer, is the second. His eldest son, James, sailed round the world with captain Cook, and afterwards commanded the Bristol, of fifty guns, in the East Indies: he has published some judicious tracts on the best means of defending our island against an invading enemy, and has commenced a history of voyages of discovery. The second son is the very learned Charles Burney, LL. D. His youngest daughter is pursuing the career of her sister as a novelist. For many years Dr. Burney resided in a house in St. Martin's-street, Leicester-fields, which was formerly occupied by Sir Isaac Newton; but during the last twenty-five years of his life, having been appointed organist of Chelsea college, he inhabited an elegant suite of apartments there, and enjoyed a handsome independency. He died in the year 1814, aged eighty-eight. His remains were deposited in the burying ground belonging to Chelsea college, and the funeral was numerously attended by the governor, deputy governor, and chief officers of the college, and by the family and friends of this accomplished and excellent man. Dr. Burney was intimately acquainted with all the distinguished characters who flourished in his time, as well in other countries as in Great Britain, and in habits of peculiar friendship with Dr. Johnson, of whom he used to relate many interesting anecdotes. Indeed it is known that soon after the death of that colossus of learning, he had some thoughts of giving a memoir of him to the world, but the subject was so overwhelmed by various publications, that he relinquished his design. In all the relations of private life, his character was exemplary, as a husband, father, and friend. His manners also were peculiarly easy, spirited, and gentlemanly, and he had the graces of the Chesterfield school, without any of its formality.

BURONI. See Baroni.

BURROWES, (John Freckleton) pupil of William Horsley, Mus. Bac. Oxon, was born in London on the 23d of April, 1787. He first became known to the public by the production of an overture and several vocal pieces with full orchestral accompaniments at the Hanover-square concerts, and subsequently by an overture at the Philharmonic, of which society he was one of the original associates and is now a member. The knowledge of instrumental effect evinced in these compositions, and the favourable impression they made, render it unaccountable, and, we think, blamable, that he should have abandoned this, the higher branch of the art, in which he had so fair a prospect of success, for the less exalted, though more lucrative, branch of composing for the piano-forte. Such is however the fact; and it is for this instrument that Mr. Burrowes has published several sonatas with accompaniments, besides numerous rondos, divertimentos, and variations upon original as well as popular airs; he has adapted nearly the whole of Mozart's operas for the piano-forte, and made large selections from the works of Handel, Haydn, Rossini, &c. and arranged them both for that and various other instruments. Burrowes is also the author of two elementary works, viz. "*The Piano-forte Primer,*" and the "*Thorough-Bass Primer,*" which are

strongly recommended by the first masters for their clearness and usefulness; indeed there are very few students now without them. The success of his publications, and the rapidity with which they succeed each other, justify us in pronouncing him to be one of the most prolific as well as most popular writers of the day. The following list contains his principal works :

Op. 1. "*Six English Ballads :*" Goulding.—2. "*Six Divertimentos for Piano-forte :*" Preston.—3. "*Three Sonatas, with Violin Accompaniments :*" Preston.—4. "*Sonata, with Flute Accompaniment :*" Birchall.—5. "*Piano-forte Duet :*" Birchall :—6. "*Three Sonatinas :*" Birchall.—7. "*Sonata, with Violoncello Accompaniment :*" Chappell.—8. "*First Overture :*" Chappell.—9. "*Sonata, with Scotch Airs :*" Clementi.—10. "*Three Sonatinas, with favourite Airs :*" Chappell.—11. "*Easiest Lessons, containing many favourite Airs, with the Fingering marked for Beginners :*" Chappell.—12. "*Trio for three Flutes :*" Goulding.—13. "*Overture, as performed at the Philharmonic Society :*" Chappell.

The above are all the numbered operas. The remaining works are classed according to the publishers, in alphabetical order.

At Birchall's : Mozart's Overtures for Piano-forte to "*La Clemenza di Tito,*" "*Il Don Giovanni,*" "*Le Nozze di Figaro,*" "*Zauberflöte,*" "*Cosi fan tutti,*" "*Il Seraglio,*" "*Idomeneo,*" and "*Il Direttore ;*" "*Gluck's Overture to Iphigenia ;*" "*Reichinburg Waltz.*" At Chappell's: Rondos for Piano-forte ; "*The Lothian Lassie,*" "*Le Chasse-ennui,*" "*Peruvian Air, Flute Accompaniment,*" "*Airs with Variations, Nos.* 1, 2, 3, 4, 5, 6," "*Psalm Tunes, with Thorough-Bass figured,*" "*Handel's Choruses, arranged for Piano-forte, Nos.* 1 *to* 6," "*Graun's Te Deum for Piano-forte,*" "*Blackbird Rondo,*" and "*Quadrille Rondos, Nos.* 1, 8, *and* 12." At Clementi's: *Haydn's* "*The Heavens are telling, Piano-forte,*" "*The praise of God,*" "*Achieved is the glorious work,*" "*Mozart's Overtures as Quartets, for Piano-forte, Flute, Violin, and Violoncello, to Zauberflöte, Figaro, and Don Giovanni,*" "*Opening of the Dettingen Te Deum as Duet for Piano-forte.*" By Goulding: "*Overture and select Pieces from Rossini's Tancredi, for Piano-forte,*" four books; "*Overture from Othello,*" three books; "*Overture from Zalmira,*" four books; "*The Music in Macbeth, for Piano-forte,*" "*Introduction and Air with Variations,*" "*Auld Robin Gray, with Variations for Harp,*" "*The Old Woman, with Variations for Harp,*" "*Handel's Choruses, for two performers on Piano-forte, Nos.* 1 *to* 12," "*Overture to Othello,*" "*Overture to La Gazza Ladra,*" "*Overture to Guy Mannering,*" "*Select Airs from the Beggar's Opera, in three books, for Piano-forte,*" "*Scots wha hae, with Variations for two Performers on Piano-forte,*" "*John Anderson, and Duncan Gray,*" "*Charlie is my Darling, and They're a' nodding,*" "*Scottish Rondos, for Piano-forte, Nos.* 1 *to* 17," "*Hibernian Airs, for Piano-forte, Nos.* 1 *to* 5," "*Caledonian Airs for Piano-forte, Nos.* 1 *to* 12," "*Select Melodies for Flute and Piano, Nos.* 1 *to* 12." At Lavenu's: "*Cabinet of Handel, consisting of his Choruses, for Piano-forte, Nos.* 1 *to* 12," "*I love thee, with Variations for two Performers,*" "*Mora's Love, for two Performers,*" "*Le Mélange, Nos.* 108 *and* 109," "*Hornpipe Rondo,*" and "*La Cosita.*" By Power: "*Oh lady fair, with Variations.*" By Clementi and Chappell: "*The Piano-forte Primer,*" "*The Thorough-Bass Primer.*" Besides the above, are numerous airs with variations, by different publishers, and the following among many other songs: "*London's bonnie Woods, for one and four Voices,*" "*Edwin's Ghost,*" "*Rose Bud,*" "*Oh let me seek,*" "*Violet of the Vale,*" "*If it be love,*" "*The Owl,*" "*Ah, Mary, sweetest maid,*" "*How pleas'd within my native bow'rs,*" "*Now dove-eyed spring,*" "*Hope no more,*" and "*When Mira bloomed.*"

BURTIUS or BURZIO, (Nicolas) professor of the fine arts at Bologna, was the Guidonian adversary of Bartholomew Ramis, and a Pythagorean follower of Boethius : he wrote a Latin work entitled "*Encomium Musicæ,*" Bologna, 1489, also, "*Musices Opusculum,*" 1487. Burtius

admitted no consonances but octaves, fifths, and fourths; he calls the thirds and sixths allowable dissonances, and has given five precepts of counterpoint, which will ever be classical, particularly that of avoiding consecutive fifths and octaves.

BURTON, (JOHN) an English pianist, who died in 1785, was a pupil of Keeble. He was an enthusiast in his art; but having in his youth exercised his hands more than his head, he was not a deep contrapuntist; he had, however, in his pieces and manner of playing them, a style of his own, to which, from his having been one of the first harpsichord players in our country who attempted expression, and light and shade, he excited an interest and attention which would now perhaps be much more difficult to obtain.

BURTON, professor of music at Wakefield, in Yorkshire, is a good violinist. He played at the York musical festival in 1823.

BURTON, (AVERY) an English composer and musician in the time of Henry VIII.

BURY, (BERNARD DE) born at Versailles in 1720, was a court-musician and composer of some sacred music.

BURY, a performer on the horn, and composer for his instrument at Paris in 1800.

BUSBY, (THOMAS) doctor of music, was born in Westminster in 1755. He was an articled pupil of Battishill, and, soon after he had served his time, was appointed organist to St. Mary's, Newington, in Surrey. He then began to compose, and his first essay in composition was an oratorio, called "*The Prophecy*," which was performed with some applause at the Haymarket theatre in 1799, after having received improvements for many years from its author. The other principal works of Dr. Busby consist of a collection of sacred music, entitled "*The Divine Harmonist;*" "*Melodia Britannica, or the Beauties of British Songs;*" the music to Gray's ode, The Progress of Poesy, under the title of "*British Genius;*" the music to Pope's ode on "*St. Cecilia's Day;*" "*Comala,*" a dramatic poem from Ossian; "*Johanna,*" a dramatic romance; "*Brittannia,*" an oratorio; and the music to three minor pieces at Covent-garden, namely, "*A Tale of Mystery,*" "*The Fair Fugitives,*" and "*Rugantino.*" Dr. Busby has also published a small musical dictionary and a grammar of music.

BUSCHE, (ERNST VON DEM) an amateur composer of vocal music at Hanover about the year 1796.

BUSCHMANN, a German musician, and inventor of a new musical instrument called by him the Terpodion. He exhibited this instrument in London, in the year 1820. The greater part of it resembled the horn finely played, the upper notes had precisely the tone of a flute.

BUSNOY, one of the chief writers of the French school of music in the sixteenth century.

BUSSEL, an excellent performer on the tenor, resident in London.

BUSTYN or BYSTYN, (PIERRE) organist and composer of piano-forte music in Zealand about the year 1720.

BUTLER, (CHARLES) author of a work entitled "*The Principles of Music in Singing and Setting, with the twofold Use thereof, ecclesiastical and civil,*" 1636. This book is a good one for the time in which it was written, and, according to Dr. Burney, contains more knowledge, in a small compass, than any other work of that period, in our language. Butler was master of arts of Magdalen College, Oxford.

BUTLER, (THOMAS HAMLY) professor of music, is the son of James Butler, who was also respectable for his musical talents. He was born in London, about the year 1762, and received his musical education under Dr. Nares, as one of the late king's singing-boys, in which situation he continued for about ten years. On the expiration of this term, he went to Italy to study composition under Piccini, and remained three years under that master. Whilst in Italy, he was introduced to Sir William Hamilton, the English ambassador at the court of Naples, from whom he received great attention. On his return to his native country, he attracted the notice of the late Mr. Sheridan, member of parliament, and also of the managers of Covent-garden theatre, the

musical department of which house he was engaged to superintend. About this time he brought out his book of sonatas, dedicated to the duke of Gloucester. On the termination of his theatrical appointment, Butler went to Scotland, and afterwards spent most of his life as a teacher of music at Edinburgh, occasionally visiting London, to dispose of his numerous compositions. The beautiful Scotch air of "*Lewie Gordon,*" being sung by the maid of the house, struck Butler's fancy when he first went to Scotland, and in consequence was the first theme he chose for the rondo he composed in that country. About ten years since, Butler published a new edition of the above rondo, with alterations and additions; and also about four years ago he set new variations to the same tune. Among Butler's other works we may notice his "*Musical Games,*" "*A Book of Sonatas, dedicated to the late Princess Charlotte,*" and many Scotch airs with variations. His music is chiefly published by Clementi. Butler died in Edinburgh in 1823.

BUTLER, professor of music at Leeds, in Yorkshire, is an excellent performer on the violoncello. He played at the York meeting in 1823.

BUTTSTETT, (JOHANN HEINRICH) born in 1666, a scholar of Pachebel, and organist of the principal church of Erfurth, the capital of Thuringia, is numbered among the great organ players and composers for that instrument of his time. He died in 1727.

BUXTEHUDE, (DIETRICH) son of Johann Buxtehude, an organist of Lubec, was one of the greatest performers on that instrument in Germany. His compositions for the harpsichord were numerous and masterly. In 1696, he published two sets of sonatas.

BUZZOLENI, (GIOVANNI) of Brescia, a celebrated singer about the year 1700.

BYRD. See BIRD.

BYRENHEY DE —, organist and composer in Saxony. He died in 1750.

BYSTROM, (THOMAS) a Swedish officer, and amateur composer of some sonatas published at Leipsic in 1801.

BYSTYN. See BUSTYN.

# C

CACCINI, (GIULIO, called also GIULIO ROMANO.) He was born at Rome, but resided thirty-seven years at Florence. He was a celebrated scholar, and likewise a dramatic composer. Giulio Romano composed, in conjunction with Jacobo Peri, the opera called "*Euridice,*" which was produced on the occasion of the marriage of Henry IV. of France to Mary de Medicis, and acted at Florence in 1600. Dr. Burney considers "*Euridice*" to have been the first *opera* ever performed in public, though primary attempts at dramatic music were probably made at an earlier period. Giulio Romano died in 1615. His most celebrated work was entitled "*Nuove Musiche,*" published at Venice just before his death.

CACCINI, (FRANCESCA, called also LA CECHINA) daughter of Giulio Caccini, was for many years the admiration of Florence, not only for her musical abilities, both in singing and composition, but for her poetry, in the Latin as well as Tuscan languages. She flourished about the year 1640.

CADENZE, (SIGNORA.) See NICOLINI.

CAERWARDEN, (JOHN) chamber-mucian to Charles I., was a celebrated teacher on the viol and a composer.

CÆSAR, (Dr. JULIUS) a physician of Rochester. Two good catches of his composition are published in the "Pleasant Musical Companion," 1726.

CÆSAR, (WILLIAM or SMEGERGILL) a composer of songs, printed in "Playford's Musical Companion," 1669.

CAFFARELLI, (GAETANO MAJORANO) a celebrated Italian singer, was the son of a peasant in the kingdom of Naples, and was born in 1703. He was the pupil of Porpora at the same time as Farinelli,

whom he equalled in reputation and talent, though not in modesty. It is said that Porpora taught him thus: during five years he made him constantly learn the elements of singing, and a few graces and passages from one single sheet of music paper. In the sixth year, he proceeded to give him lessons in articulation, pronunciation, and declamation. At the end of that year, Caffarelli thought himself very little beyond the elements of his art, and was much surprised when his master said to him, "You may now leave me, young man, you have nothing more to learn from me, and are the first singer in Italy, if not in the world." Caffarelli came to England in the year 1738. It is said that he was never well or in voice all the time that he remained here. In Italy he had long before this gained considerable reputation as a singer; but it was not till after he returned from England that he was classed, by his countrymen, among their most exquisite singers. Caffarelli amassed much money by his profession, and purchased the duchy of Santo Dorato, in the kingdom of Naples. He died in 1783, aged eighty, and bequeathed a large fortune, with the dukedom, to his nephew.

CAFFARO (Pasquale) was born, in 1706, at Lecce, one of the provinces of the kingdom of Naples. He quitted the conservatory after profound study, and his operas were successively represented at several Italian theatres, where he had no cause to complain either of the severity or the coldness of the public. He chiefly excelled in the cantabile: his air, "*Belle luci che accendete*," has served as a model in this style to his successors; and is said to have been so popular at the time of its appearance, that the subject was painted on the porcelain of the manufactory of the king of Naples. This air was sung throughout Italy after the lapse of a century. Caffaro also excelled as a composer for the church: his "*Stabat Mater*" for four voices, and in double canon, will bear comparison with the immortal production of Pergolesi. Caffaro was master of the king's chapel at Naples, and also of the conservatory of *La Pietà*.

CAFFIAT or CAFFIAUX, (Phil. Jos.) author of an essay on the history of music, Paris, 1755.

CAFFRO, (Joseph) a performer on the hautboy and composer for his instrument between the years 1793 and 1807.

CAGIATI, (Giovanni) a pianist and composer, published some piano-forte music in Germany, in the years 1794 and 1795.

CAJANI, (Guiseppe) a composer for the theatre at Verona in 1791.

CAIMO, (Guiseppe) a voluminous composer of canzonets and madrigals at Milan between the years 1560 and 1585.

CAINEA, (Chevalier le) a celebrated amateur singer. He was in England for several years at the commencement of the present century, and was frequently heard in the first circles of our metropolis: his voice was a beautiful tenor, and his style of chamber singing was replete with taste.

CAITO, (Giovanni Carlo) a celebrated violinist at Naples at the beginning of the last century.

CAIVANI, a composer for the theatre at Rome about the year 1768.

CALCAGNI, (Signor) an Italian soprano singer to the king of Sweden. He sung at Salomon's concerts in 1792.

CALCINA, a composer at Turin at the beginning of the present century.

CALDARA, (Antonio) one of the vice chapel-masters of the emperor Leopold under Fux. He is celebrated for the sublimity of his style, which he manifested in two oratorios of his composition, the one entitled "*Guiseppe*," performed in the year 1722, the other, "*Il Ré del Dolore*." He published two operas of sonatas for two violins and a bass, printed at Amsterdam, and "*Cantate da Camera à Voce sola*," printed at Venice. He continued the favourite composer in the imperial service till the year 1736, having been a dramatic composer near fifty years. He died at Vienna in 1763, aged ninety.

CALEGARI, (Antonio) a dramatic composer and performer on the violoncello, born at Padua. He flourished towards

the latter end of the last century, and resided, during many years, at Paris.

CALEGARI, (Cornelia) a female singer, and composer of vocal music, principally for the church at Milan. She was born at Bergamo in 1644.

CALKIN, (Joseph) violin and tenor player, was born in 1781. He first studied music under Thomas Lyon, and subsequently was articled for two years to Spagnoletti. His first engagement in an orchestra was at Drury-lane theatre in 1798, where he remained ten years; since which period he has been engaged as a tenor at the Opera, Ancient and Vocal concerts, and the Philharmonic, of which society he is a member and likewise librarian.

In 1813, Calkin married the widow of the late Mr. Budd, bookseller, of Pall-mall, and has now the honour of being bookseller to the king, therefore we may justly say, he has "two strings to his bow." In 1821, he was appointed one of the king's state band, which gives him the title of musician in ordinary to his majesty.

CALKIN, (James) younger brother to the preceding, was born in London in 1786. He finished his education at Dr. Burrows's school in Soho-square, and reflects with great pleasure that he sat at the same desk with the celebrated H. R. Bishop. He began to learn the violin at a very early age, being taught at that time by his elder brother, and at the age of thirteen was apprenticed (for seven years) to Thomas Lyon, of whom he learned the piano-forte, violin, violoncello, and thorough-bass.

Four or five years ago, Calkin was elected (unanimously) an associate of the Philharmonic society; and last year an honorary associate of the Concentore society. He has composed many divertimenti, &c. for the piano-forte, also several instrumental quartets, one of which was performed at the British concerts last season: the latter has been published, and, as a mark of respect for the inimitable manner in which he played it, is inscribed to Mr. Mori.

Calkin has further written a grand sinfonia for a full orchestra, which has been played by the Philharmonic band, but not yet publicly performed. The following list includes James Calkin's principal compositions: divertimentos, "*La Serieta con l'Allegria*," "*LesGraces*," "*TheShamrock*," "*La petite Flore*," "*L'Amitié*," "*Spanish Waltz*," "*La belle Ecossoise*," "*The Gordon Waltz*," "*L'Offrande de l'Amitié*," "*C'est l'Amour*," "*Les Plaisirs de Noël*," air var., "*Waly, waly up yon bank*," "*Le Troubadour du Page*," air var., "*Divertimento à la Militaire*," "*Divertimento à la Polonoise*," "*Quadrille Rondos*," Nos. 3 and 10, "*Le Pas Seul de Terpsichore*," divertimento, &c. &c.

CALL, (Leonard de) a voluminous composer of instrumental music, chiefly for the guitar accompanied, and published at Vienna since the commencement of the present century.

CALLCOTT (John Wall) was born at Kensington Gravel-pits, Middlesex, in 1766. He gave early indications of that love for knowledge by which he was afterwards so much distinguished.

At the age of seven, he was sent to a neighbouring school, where he made considerable progress in Latin and Greek. When only twelve years old, he was taken from school, and from that period may be said to have educated himself.

In the summer of 1778, he obtained an introduction to the organist of Kensington, and, constantly attending the organ-loft, acquired, as a recreation, the first rudiments of music, having previously determined to follow surgery as a profession.

His study of anatomy was however but for a short period; for, witnessing a severe operation, his feelings received such a shock that he abandoned from that time all idea of the medical profession.

In 1779, he commenced his practice of music, attempted composition, and wrote various pieces for a private play. He also continued to improve himself in classical learning, and in the French, Italian, Hebrew, and Syriac languages, algebra, and some branches of the mathematics.

In 1782, he was introduced to, and

became intimate with the late Drs. Arnold and Cooke, also with Mr. Sale.

In 1783, he became assistant organist at St. George the Martyr, Hanover-square; and in 1785, Dr. Cooke introduced him to the members of the academy of ancient music. The professional connections he now formed gave him his first bias towards glee writing.

Having assiduously studied harmony and counterpoint, in 1784 he sent his first glee to the catch club as a candidate for the prize. It was unsuccessful; but he was not discouraged, and diligently prepared a number of compositions for the following year, when he experienced the gratification of finding himself signally rewarded with three medals.

About this period, he actively engaged with Dr. Arnold in the formation of the glee club; and in compliance with an invitation to take a bachelor's degree, from Dr. Philip Hayes, professor of music at Oxford, he commenced bachelor in 1785, and set for the occasion Wharton's "*Ode to Fancy.*"

In 1786, two more medals were awarded him from the catch club, and through the recommendation of Dr. Arnold he succeeded to several valuable engagements as a teacher.

In 1787, the catch club admitted him as an honorary member, and he sent in *nearly one hundred compositions* as candidates for the prizes. On that occasion, only two pieces, a canon and a glee, were successful; but in consequence of this extraordinary influx of compositions, it was resolved that the pieces presented should be limited to three of each description. Complying with this new regulation, in 1789, Callcott offered only twelve pieces, but all the four medals were assigned him, a circumstance unparalleled in the history of the catch club. This same year, he was chosen joint organist, with C. Evans, of St. Paul's, Covent-garden.

In 1790, Callcott obtained an introduction to Haydn, then in England, and under that great master for some time studied instrumental music.

From 1789 to 1793, (after which the catch club ceased to offer prizes) he never failed annually to obtain distinction, but the chief part of his time was occupied in teaching.

At this period he began to study the theoretical writers in music. From the perusal of these works he felt emulous to rank among the didactic writers of his country. An intimacy formed about this time with Overend, the organist of Isleworth, greatly increased this desire.

On the death of Overend, Callcott purchased all his manuscripts, as well as those of Dr. Boyce, and it was the study of these which determined him to compile and write a musical dictionary.

In 1797, the plan being completed, he began to collect his materials, and contrived each day, notwithstanding other numerous engagements, to gain a portion of time for reading and making extracts at the British Museum, of which labour many volumes remain.

In 1800, he took his doctor's degree in music at the university of Oxford, and his exercise on the occasion was a Latin anthem.

In 1801, the Kensington volunteer corps was established, and Callcott determined to form a military band from among the inhabitants of the place. Assisted by a subscription, he procured instruments, and not only composed, compiled, and arranged all the music for the performance, but even taught the performers himself. The great fatigue he thus underwent had an injurious effect upon his health, and his friends ventured to remonstrate, but were silenced by that cheerful confidence he always expressed in his own powers.

The compilation for his dictionary still went on, but the labour of classifying his materials interfering too much with other occupations, he resolved to relinquish its further prosecution until a future period; a period which was never to arrive. Thinking, however, that the public had ground to expect something from him on the theory of music, in consequence of his prospectus for the dictionary, he wrote, in 1804 and 1805, his "*Musical Grammar.*" In the same year,

he succeeded Dr. Crotch as lecturer on music at the royal institution; but his health was now too seriously impaired, and the very anxiety he felt to execute with honour the task he had undertaken completely overcame him, and he became at once incapable of all business.

During the indisposition which followed, the public esteem and admiration for Dr. Callcott's talents and character displayed themselves in a remarkable manner.

In his absence he occasionally employed himself in composition, and, among other things, planned a work on musical biography, but was never able to carry it into execution.

At the end of five years his friends indulged the idea of his complete and permanent restoration to health; but their hopes were eventually disappointed. After a period of two years his indisposition returned, and in the spring of 1821 his constitution was unable to resist any longer the ravages made upon it by repeated attacks, and he was released from a life of affliction on May 15, 1821, in the fifty-fifth year of his age.

Of the character of Dr. Callcott, it is sufficient to observe, that the excellent qualities of his heart were fully equal to his extraordinary talents, and that he possessed the sincere affection of every one who knew him.

His compositions were very numerous, and his printed works are by no means equal in extent to those which still remain in manuscript.

Many of these consist of anthems, services, odes, &c. &c.; but his fame will chiefly rest upon his admirable glees, catches, and canons.

These were given to the world at various times, and in a great variety of publications; but a collection of the most favourite among them has been lately made, in two folio volumes, by his son-in-law Mr. Horsley, together with a memoir of the author, whence we have extracted the greater part of the above account.

CALLCOTT, (Miss Sophia) daughter of the preceding, is eminent as a teacher of the piano-forte; she resides near London.

CALLEGARI. See Calegari.

CALLENBERG, (Georges Alexander Henry Herrmann Count of) a German nobleman, born in 1744. He composed some sonatas, which were published at Berlin in 1781.

CALLENBERG, a celebrated organist at Riga about the year 1739.

CALMUS, a performer on the violoncello, and composer for his instrument, at Altona, in 1797. He died at Dresden in 1809.

CALORI, (Signora) an Italian female singer in London, in the year 1758.

CALVI, (Giovanni Battista) an amateur composer of dramatic music at Milan, between the years 1784 and 1788.

CALVI, (Lorenzo.) See Calvo.

CALVIERE or CALVIAIRE, a celebrated organist and composer at Paris, was born in 1695. His "*Te Deum*" is a very fine composition. He died in 1755.

CALVISIUS, (Sethus or Calvitz) the son of a poor peasant, and born in Thuringia in 1556, was a learned theorist and a good practical musician; he published a Latin work on music in 1592, and composed much music for the church. He died in 1617.

CALVOER, (Gaspard) a German writer on music, who died in the year 1725.

CAMBERT, organist at Paris, and the first French musician who tried to set an opera, quitted France in disgust on Louis XIV. taking from him the management of the opera and giving it to Lulli. He came to London, and was appointed master of king Charles II.'s band. It has been said that Cambert, who died in London in 1677, broke his heart on account of the bad success of his operas in England.

CAMBINI, (Guiseppe) a voluminous composer of vocal and instrumental music, published in France and Germany between the years 1780 and 1800. He was a pupil of P. Martini, and a correct theorist.

CAMBIO, (Perissone) a composer of

little national songs, "*Canzone Villanesche, alla Napolitana*," some of which were published at Venice in the middle of the sixteenth century. Dr. Burney says, "In these canzone there is generally more humour in the words, and more air and vivacity in the melody, than in any other compositions equally ancient. They appear to have been originally sung in the streets in parts, as the words of several imply. In one of them a singing-master speaks, who offers to teach the gamut in an hour, and the syllables, ut, re, mi, fa, &c. are ingeniously applied in most of the parts, to such sounds as require them in solmisation."

CAMEFORT, a French composer of songs in the reign of Louis XIV.

CAMERA, (M.) a violinist and composer for his instrument, born at Venice about the year 1770.

CAMERLOHER or CAMMERLOCHER, (Don Placido de) chamber-musician at Munich, published some instrumental music at Amsterdam and Nuremburg about the year 1760.

CAMIDGE, (Dr.) an eminent organist and composer, resident at York. He presided at the organ, at the grand vocal festival at York, in 1823. His organ introductions to some of Dr. Croft's anthems, performed at the meeting, were so masterly as to attract great and deserved attention. (Clementi's Cat.)

CAMIDGE, (Mr.) an eminent musician, also residing at York. He was an assistant conductor, with Dr. Camidge, at the York festival. (Clementi's Cat.)

CAMILLE, a composer of piano-forte music at Paris about the year 1780.

CAMPAGNOLI, (Bartolomeo) violinist at Dresden in 1783. He was born in Italy in 1751. He has published much instrumental music, and was living in Germany in the year 1802. Among his more favourite productions are, "*Variations on three Themes of Mozart*," "*Three Duets Concertante, dedicated to his friend Durand*," and "*Three Duets, dedicated to W. Schrepffer.*"

CAMPBELL, (Alexander) editor of some Scotch songs in 1792, also of some harp music. We believe he was an organist at Edinburgh.

CAMPELLI, an opera composer at Padua in 1707.

CAMPION, a French composer, and didactic writer on music, in Paris, at the commencement of the last century.

CAMPION, (Dr. Thomas) an English poet and musician in the seventeenth century; he published also didactic works on music.

CAMPIONI, (Carlo Antonio) chapel-master to the grand duke of Tuscany. He composed a celebrated "*Te Deum*" in 1767. He also published some violin duets.

CAMPOBASSO, (Vincenzo) a dramatic composer at Milan in 1789.

CAMPORESE (Madame.) This celebrated singer is the wife of Signor Giustiniani, a gentleman of family and respectability. She was principal chamber-singer at the court of Buonaparte, and never appeared as an actress till she made her *début*, in 1817, at the King's theatre in the Haymarket, in Cimarosa's *Penelope*. She was at first extremely embarrassed; but every successive performance dispelled a part of her fears, and in her next character, the *Contessa*, in the *Nozze di Figaro*, she had so entirely conquered them, that her reputation as an actress was completely established, her deficiency from the first having been only in the usages and manners of the theatre. In *Agnese*, and *Donna Anna* in *Il Don Giovanni* more especially, she gave proofs of consummate talents. In the season of 1818, the management of the Opera-house having passed into other hands, Miss Corri was substituted as *prima donna* for Madame Camporese, who quitted England, but was reengaged by Mr. Ayrton for the season of 1821, when she gave peculiar satisfaction in the part of *Ninetta*, in *La Gazza Ladra*, where the situations, more interesting than the music, called into full exertion her abilities as an actress. In 1822-1823, she appeared

in *Desdemona*, in Rossini's *Otello*, which was considered as her best character, and at the end of the season, after singing admirably at the oratorios and various public concerts, she retired from the stage and public singing. The purity and force of Madame Camporese's style as a singer, the sweetness of her voice, and the tenderness, power, and, above all, the delicacy of her expressive manner as an actress, will not soon be forgotten in this country.

CAMPRA, (ANDRE) born at Aix, in Provence, in 1660, was at first a chorister in the cathedral of that city, having for his instructor in music William Poitevin, preacher to that church. Soon after his leaving the choir, he became distinguished by his motets, which were performed in churches and private concerts. His genius having been too much confined, while restrained to the narrow limits of a motet, he set himself to compose for the stage, and made the music to sundry operas. The grace and vivacity of his airs, the sweetness of his melody, and, above all, his strict attention to the sense of the words, render his compositions truly estimable. Campra died at Versailles in 1744.

CANABICH, (CHRISTIAN) chapel-master to the elector of Bavaria, a native of Manheim, and a pupil of Stamitz for the violin and composition, was, about 1726, first violin, and in 1765, concert-master and director of the Italian opera at Munich, with a salary of about two thousand three hundred pounds. He was considered as one of the best solo players in all Germany. Many of his compositions, in symphonies and other instrumental pieces, were published even in Paris and London.

CANABICH, son of the preceding, was first violin at the theatre of Munich. He published three sonatas for the piano-forte, with accompaniments for the violin and violoncello.

CANAILLE or CANAL, an instrumental composer in London about the year 1798.

CANAVASSO, two brothers of this name, violinists and composers, were living at Paris towards the end of the seventeenth century.

CANDEILLE, (M. or P. J.) a dramatic composer at Paris in the latter half of the last century; he also composed some motets.

CANDEILLE SIMONS, (EMILE) daughter of the preceding, a French actress, singer, and composer at Paris since the year 1787. She was a good performer on the harp.

CANDIDO, (LODOVICO) a violinist and composer for his instrument at Venice in 1712.

CANETTI, (FRANCESCO) an Italian dramatic composer between the years 1784 and 1790.

CANGE, (CHARLES DU.) See FRESNE.

CANIS, (CORNELIUS) a Belgian, composed several good canons, which were published in the Antwerp and Louvain collections of songs, printed about the year 1544. He died before the year 1556.

CANNABICH, (CHRISTIAN) chapel-master to the elector of Bavaria, was a pupil of Stamitz, and considered as one of the best violinists in Germany. He composed some operas and other dramatic music between the years 1788 and 1794. He died in 1797.

CANNABICH, (CARL) son of the preceding, was born at Manheim in 1769. He was a good violinist, and published twelve works of vocal and instrumental music between the years 1797 and 1803; his compositions display much talent. He died at Munich in 1806.

CANOBIO, (CARLO) a violinist and composer towards the end of the last century.

CANTINO, (PAOLO) a composer of madrigals at Venice in 1785.

CANTOSCHKIN. See CHANDOSCHKIN.

CANUTI, (GIOVANNI ANTONIO) an Italian composer of vocal music about the year 1790.

CANZI, (MLLE.) an Italian singer and pupil of Salvieri; she lately made her first appearance at Stuttgard.

CAPARELLI, an Italian performer on the horn and composer for his instrument; some of his music was published at Vienna in 1799.

CAPOLLINI (MICHEL ANGELO) composed the music to a sacred drama at Mantua in 1627.

CAPORALE, a celebrated violoncellist. He came to London in 1735, and though no profound musician, nor gifted with a very powerful hand, he was heard for some years with great partiality, from the almost single merit of a full, sweet, and vocal tone. He published some solos for his instrument in London.

CAPPONI, (GIOVANNI) an Italian dramatic composer about the year 1600. He was probably in the service of the duke of Savoy.

CAPPONI, (RANIERI) an Italian abbé, published twelve sonatas at Florence in 1743.

CAPPUS, (JEAN BAPTISTE) a French composer of vocal and instrumental music, between the years 1730 and 1733.

CAPRANICA, (MATTEO) an Italian dramatic composer at Rome in 1746.

CAPRICORNUS or BOKSHORN, (SAMUEL) chapel-master at Stuttgard; much of his vocal and instrumental music was published between the years 1655 and 1708, though some of it probably is posthumous, as he is supposed to have died at Stuttgard in 1669.

CAPRIOLI (GIOVANNI PAOLO) published some sonatas at Venice in 1628.

CAPRON, a French composer. He made his *début* at the spiritual concerts about the year 1768, and soon after published some sonatas and quatuors for the violin.

CAPUTI, (ANTONIO) a dramatic composer about the year 1754.

CAPUZZI or CAPUCCI, (ANTONIO.) There are two brothers of this name, violinists at Venice, composers of dramatic and instrumental music since the year 1785.

CARADORI (MADAME) was born in the Casa Patalani at Milan. Her father was the baron De Münck, a native of Alsace, who formerly held the rank of colonel in the French service.

The musical education of Mademoiselle De Münck was completed entirely under the guidance of her mother, without the aid of masters or any other auxiliary. The death of the baron de Münck, and the consequent failure of pecuniary resources in his family, at length obliged his daughter to employ her musical powers professionally; and for this purpose she came to England, and under the name of Caradori, derived from a branch of her mother's family, made her *début* at the King's theatre on the 12th January, 1822. The first character in which she appeared was the *Page*, in *Figaro*, and it is not a little remarkable that circumstances required her to learn that part, and to make her first appearance *on any stage* within the short period of three days.

It is, perhaps, needless to add, that this attempt was completely successful, and that she has since been equally fortunate in the operas of "*Il Barone de Dolsheim*," "*Elisa e Claudio*," "*Coradino*," and "*La Clemenza di Tito*," in the latter of which, she sustained the part of *prima donna*. As a concert singer, Madame Caradori has rapidly risen into public estimation by her performances at the Philharmonic society and other musical establishments in different parts of the kingdom, especially at Brighton, Oxford, Bath, Bristol, Gloucester, &c. &c. As a composer, she is best known as the authoress of the pleasing romances, "*La plus jolie*," "*Le sourire*," and "*La fileuse*."

The principal advantages possessed by Madame Caradori are, a voice of great sweetness, flexibility, and justness of intonation; an extensive knowledge of the different branches of the art which she possesses; and a facility of reading music, by which she is enabled at once to sing and accompany *(a prima vista)* any vocal piece which is presented to her. To these may be added, an intimate knowledge of four languages, of which the English is one, and the possession of youth, an agreeable person

a graceful deportment, and high moral character.

In August, 1823, Madame Caradori was married to Mr. Allan, the secretary of the King's theatre; and from this circumstance, as well as the fact of her engagement at the opera for two unexpired years, it is improbable that she will soon quit England. It is even understood that proposals have been made to her for the transfer of her talents from the Italian to the English boards.

CARAFFA, (Le Chevalier) a distinguished Neapolitan composer, now living, is considered as uniting an ardent mind to the most exquisite sensibility. All his compositions attest these two qualities. The opera entitled "*Il Vascello del' Occidente,*" first introduced him as a composer to a Neapolitan audience. "*Gabriella de Vergey,*" which succeeded it, is undoubtedly one of the best modern compositions. He has lately composed, for the Parisian stage, the opera of "*Jeanne d'Arc,*" which is extremely popular; also several other operas for the theatres of Rome, Venice, Milan, and Paris; among which may be named, "*Abufa, ossia la Famiglia Araba.*"

CARAFFE, the younger, chamber-musician to the king of France; he published several symphonies about the year 1752.

CARAPELLA (Tommaso) was born at Naples about 1700, and delighted that city by his compositions, which, although in the ancient style, termed by the Italians *madrigalesco,* united energy with taste and sentiment. His master is unknown, but his compositions obtained the approbation of the learned, both in the theory and practice of music. The sound doctrines and pure principles which had presided at the foundation of the Neapolitan school, and under whose auspices its numerous great works had been produced, revived under the pen of Carapella, or rather, he was one of its most religious defenders, and endeavoured to prevent the diffusion of bad taste or false doctrines, and the destruction of the sacred and venerable vestiges of ancient simplicity. Hymns and cantatas being greatly in favour with the nation at the time he finished his studies, he composed chiefly in this style. One of his religious hymns is still sung at Naples, on the fête of Santa Francesca Romana. Carapella afterwards set to music, with great success, the opera entitled "*Massimi.*" After having successively and equally succeeded in both the sacred and profane styles, and taken rank among the best masters of his school and of Italy, he published a collection of his hymns and cantatas for two voices, distinguished for their perfection in melody; a work which recommends him to the esteem of posterity, although not his only claim to honourable recollection.

CARAVACCIO, (Giovanni) a composer of church music at Venice in 1620.

CARAVAGGIO, (Giovanni Giacomo Caytoldi de) a poet and composer of vocal music at Venice in 1590.

CARAVOGLIA, (Barbara) principal female singer at Naples in 1788.

CARAVOGLIA, (Maria Caracci) principal female singer at Florence in 1788, and principal female singer at Vicenza in 1790.

CARBONEL, (Joseph Noel) a very celebrated French performer on the tambourine; he published a method for his instrument in 1766. He died in 1804.

CARBONEL, (Joseph François Narcisse) probably the son of the preceding, was born at Vienna in 1773. He has composed much vocal and instrumental music, published at Paris.

CARBONELLI, (Steffano) a celebrated violinist and pupil of Corelli, came to England from Rome about the year 1720. He was received into the family of the duke of Rutland, a great patron of music. During his residence with this nobleman, he published and dedicated to him twelve solos for a violin and bass, of his composition, which he frequently played in public with great applause. About the year 1725, he quitted the Opera-house and went to Drury-lane theatre, where he led the band, and frequently played select pieces between the acts. After continuing

a few years at Drury-lane, Carbonelli quitted his station there and attached himself to Handel, at the time when he began to perform oratorios. For a series of years, he played at the rehearsal and performance at St. Paul's, for the benefit of the sons of the clergy. At his first coming into England, Carbonelli professed himself to be of the Romish persuasion; but after his arrival he became a Protestant, and married the daughter of Mr. Warren, parish-clerk of St. James's, Westminster. In the latter part of his life, he in some measure declined the profession of music, and betook himself to that of a merchant, and an importer of wines from France and Germany. By the interest of a powerful friend, he obtained the place of one of the purveyors of wine to the king, and died in that employment in the year 1772. At the time of Carbonelli's resigning his profession of violinist for that of wine merchant, the following lines were written, which have been admirably set to music, as a duet, by Dr. Cooke:

Let Rubinelli charm the ear,
And sing, as erst, with voice divine,
To Carbonelli I adhere,
Instead of music, give *me* wine.

But yet, perhaps, with wine combin'd,
Soft music may our joys improve,
Let both together then be join'd,
And feast we like the gods above.

CARBOR, (Robertus) one of the oldest known composers of sacred music in Scotland: a mass of his composition in the twelfth century is extant.

CARCANI, (Joseph) chapel-master at Venice, was a celebrated dramatic composer about the year 1742.

CARD, (W.) an English professor of the flute, now living, and composer of music for his instrument and for the piano-forte.

CARDANE, (A.) a composer of masses, some of which were published at Paris, in a collection of masses, in the year 1554.

CARDINI, an Italian violinist, engaged at the King's theatre in 1818.

CARDON, a harpist at Paris, and composer for his instrument; his method for the harp was published at Paris in 1785. He died in Russia about the year 1805.

CARDOT. See Subiet.

CARDUCCI, (Giovanni Giacomo) a vocal composer at Venice in the latter half of the sixteenth century.

CAREAU, (Du) a composer of songs at Paris in 1712.

CARELIO, (Antonio) a violinist and composer, born in Sicily. He published some sonatas at Amsterdam in 1810.

CARESANI, (Cristoforo) organist at the chapel royal of Naples about the year 1680, is considered one of the best composers of his time. His duos, which appeared in 1681, are especially held in estimation. Choron, at the end of his "*Principes de Composition*," has given exercises on all the intervals by Caresani, which are in the highest degree useful.

CARESTINI, (Giovanni) a celebrated Italian singer, was born at Mount Filantrana, in the March of Ancona, and at twelve years old went to Milan, where he was patronised by the Cusani family, whence he was frequently called *Cusanio*. His voice was at first a powerful and clear soprano, which afterwards changed to the fullest, finest, and deepest countertenor that has perhaps ever been heard. His first appearance on the stage seems to have been at Rome, in 1721, in the female character of *Costanza*, in Buononcini's opera of "*Griselda*." In 1723, he was at Prague during the great musical congress there, on occasion of the coronation of the emperor Charles VI. as king of Bohemia. In 1724, he was at Mantua; and in 1726 at Venice, where he performed with Farinelli and the famous tenor Paita. In 1728, he was at Rome, and again in 1730, where he performed in Vinci's celebrated operas of "*Alessandro nell Indie*," and "*Artaserse*," both written by Metastasio. He was now engaged by Handel to supply the place of Senesino, who, together with his whole troop, except Strada, had deserted from his service, and enlisted under the banners of Porpora and the nobility at Lincoln's-inn-fields. Handel is said, however, to have treated Carestini but scurvily after having engaged him, though probably not without

a cause, if we may judge from the following anecdote. The very simple and well-known air, "*Verdi prati,*" in *Alcina*, which was constantly *encored,* was at first sent back to Handel by Carestini as too trifling for him to sing; upon which, he went in a great rage to his lodgings, and, with a tone in which few composers except Handel ever ventured to accost a *first-rate singer*, exclaimed, in his usual curious dialect, and with his accustomed impetuosity, "You tog! don't I know better, as yourseluf, vaat is pest for you to sing? If you vill not sing all de song vaat I give you, I vill not pay you ein stiver." Carestini's person was tall, beautiful, and majestic. He was also a very animated and intelligent actor. He manifested great agility in the execution of difficult divisions from the chest in a most articulate and admirable manner. It was the opinion of Hasse, as well as of many other eminent professors, that whoever had not heard Carestini was unacquainted with the most powerful style of singing. He continued in the highest reputation for twenty years after quitting England, and sang at Berlin in 1750, 1754, and 1755, and at Petersburg till the year 1758, when he returned to Italy and soon after died.

CAREW, (Miss.) This eminent English vocalist was born in London, of a good family, originally Irish. Her grandfather was a captain in the navy, and her father enjoys a respectable situation in one of the government offices. She gave early intimations of musical ability, and was placed under the tuition of Mr. James Welch. Her musical education was directed to the stage, and she appeared at Covent-garden in 1815. She attracted a good share of public regard, and appeared subsequently at the Haymarket, the English opera, and at Drury-lane. She was also engaged in the Philharmonic and various public and private concerts of London; at Bath, Oxford, York, Manchester, Norwich, and other places. Miss Carew has of late seceded from the stage, and is occupied in teaching and singing at concerts. Miss Carew's voice is not extremely powerful, but her intonation is perfect, and the sweetness and ductility of her notes, joined to excellent taste and science, justly entitle her to a high rank amongst the most distinguished British female singers of the present day.

CAREY (Henry) was a man of facetious temper. He was a musician by profession, and one of the lower order of poets. His first preceptor in music was Olaus Westeinson Linnert, a German; he received some further instructions from Roseingrave; and, lastly, was a disciple of Geminiani; but with all the advantages he might be supposed to have derived from these instructors, the extent of his abilities seems to have been the composition of a good ballad air, or at most a cantata. About the year 1744, in a fit of desperation, he laid violent hands upon himself at his house in Warner-street, Coldbath-fields, putting a period to a life which he had led without reproach. In all the poems and songs written by Carey on wine, love, and such kind of subjects, he manifested an inviolable regard for decency and good manners. He composed the air of "*Sally in our Alley,*" as also, we believe, "*All in the downs.*"

CARISSIMI, (Giacomo) chapel-master of the German college at Rome, and of the pontifical chapel, from about the year 1640. His productions are very numerous, though it does not appear that he composed for the theatre. His sacred and secular cantatas and motets have always had admission into every collection of good music. He did not invent the cantata, but has the merit of transferring this invention from the chamber to the church, also of improving recitative in general. There is something interesting, says Dr. Burney, in the most trivial compositions of this admirable master, and in his works may certainly be traced more traits of fine melody than in those of any composer of the seventeenth century. It is manifest that Purcell partly formed his style on the productions of Carissimi. He is said to have acquired a considerable fortune by the exercise of his profession, and to have lived to the age of ninety. Being praised

for the grace and ease of his melodies, he is said to have replied, "*Ah! questo facile, quanto è difficile!*" "Ah! with what difficulty is this ease acquired!" There are some curious specimens of this composer's works in Dr. Burney's History, vol. iv. p. 143.

CARLETON, (Richard) an English clergyman and composer of madrigals in 1601. His madrigal (No. 8.) in the "*Triumphs of Oriana*," is said, in the Quarterly Musical Review, to be only remarkable for the bad arrangement of the parts.

CARLO, (Giovanni Gasparo) an Italian composer in the first half of the seventeenth century.

CARLOBONI, a harpist and composer for his instrument at Paris in 1794.

CARLSTATT, (Johann) a vocal composer in Germany at the beginning of the seventeenth century.

CARNABY, (Dr.) an English composer, resident in London. His vocal works are, in general, scientific, but their taste is by no means commensurate with modern improvements.

CAROLI, an Italian composer of church music in the middle of the eighteenth century.

CAROLUS, (Joannes) a Spanish writer on the guitar in 1626.

CARON, (Augustin) a composer of music for the piano-forte at Paris about the year 1800.

CARON, an old French composer, who flourished before the period of the renovation of the arts.

CAROSO, (Marco Fabrizio) author of a collection of dances at Venice in 1581; the music of them is regularly barred, which is not the case with any other music of the fourteenth century that Dr. Burney ever saw.

CARPANI or CARPINI, (Gaetano) a church composer of the year 1750; he was considered the most profound contrapuntist of his day in Rome. The celebrated Clementi took lessons of him for some time. See Clementi.

CARPENTIER, author of a method for the guitar, Paris, 1770.

CARPIANI, (Lucas) chapel-master at Bologna, and dramatic composer, in 1673.

CARPINI. See Carpani.

CARRE, (Louis) a French writer on music at the commencement of the last century.

CARRE, (Remi) a French monk and writer on singing in the year 1744.

CARTELLIERI, (A.) a composer of vocal and instrumental music, published at Berlin and Vienna between the years 1792 and 1806.

CARTER, (Thomas) a singer and composer of vocal music, was a native of Ireland, but left that country very young, and was patronised by the Earl of Inchiquin. He finished his musical education in Italy; and while at Naples was much noticed by sir William and lady Hamilton. He composed the beautiful ballad of "*O Nanny wilt thou gang with me*," also the celebrated description of a sea-fight, "*Stand to your guns, my hearts of oak.*" He was likewise known as composer of a capriccio, beginning with the words "*Fairest Dorinda*," in which he united all the elegances of musical science with the most humorous comic expression. Carter passed some time in India, where he conducted the musical department of the theatre in Bengal; but the climate so greatly affected his health that he was under the necessity of returning to England; and it is supposed that in India he imbibed a liver complaint, which, at length, in the year 1804, terminated his existence. Mr. Carter did not always meet with that encouragement to which his musical talents might have entitled him; and, as economy was not among the virtues which he cultivated in early life, he was often reduced to those straits and difficulties from which genius and talent can plead no exemption. In one of those scenes of embarrassment, his means and resources having been exhausted, he ransacked the various species of composition he had by him, but finding that none, nor all of them, would produce a single guinea at the music shops, he hit upon the following expedient for the immediate supply of his most pressing

necessities. Being well acquainted with the character of Handel's manuscript, he procured an old skin of parchment, which he prepared for the purpose to which he meant to turn it, and imitating as closely as he could the handwriting as well as the style and manner of that great master, he produced, in a short time, a piece, which so well deceived a music-seller, that he did not hesitate to give twenty guineas for it, and the piece passes this day, amongst many, for a genuine production of Handel.

CARTIER, (JEAN BAPTISTE) a good French violinist at Paris since the year 1791. He was a pupil of Viotti, and published much music for his instrument between the years 1792 and 1801; he has also edited the sonatas of Corelli, Porpora, and Nardini.

CARTONI, an Italian bass singer at the opera in London in 1822. He is a bass of limited volume, unimpressive tone, and defective intonation. He is an honorary member of the royal academy of music.

CARULLI, (FERDINANDO) a Neapolitan guitarist and composer for his instrument. He was born in 1770. He has published at Paris an excellent method for his instrument.

CARUSO, (LUIGI) born at Naples in 1751, was son of a chapel-master of some estimation, and brother of Emmanuale Caruso, who also distinguished himself as a musician. He quitted Naples at the conclusion of his studies, which were pursued under his father. His first opera was "*Il Medico magnifico*," given at Florence in 1771. Encouraged by its favourable reception, Caruso composed for Rome, in 1781, "*Il Fanatico per la Musica*," which succeeded completely, and supported several representations. It was followed by "*La Tempesta*," "*Colombo*," and "*Il Maledico confuso*," which were equally fortunate. He returned to Naples, where he gave "*Gli Amanti dispettosi*," founded on "*Le Dépit Amoureux*" of Moliere. Caruso resided some time in Germany, where he distinguished himself in vocal composition, and from thence proceeded to Sicily, where he was named chapel-master at Palermo. The style of this composer was formed upon that of the best masters.

CASALI, (GIOVANNI BATTISTA) chapel-master at Rome in 1760. He had the honour of being master to Gretry. He composed a great number of masses, some oratorios, and also a few works for the theatres. The second mass in the first volume of Novello's collection is by Casali.

CASALI, (LUDOVICO) a writer on music at Modena in 1629.

CASATI, (FRANCESCO) an organist and composer of motets in Venice at the beginning of the seventeenth century.

CASATI, (GASPARO) a Venetian vocal composer in the middle of the seventeenth century.

CASATI, (TEODORO) an organist and vocal composer at Milan in the middle of the seventeenth century.

CASE, (JOHN) an English physician, born at Woodstock. He wrote a work called "*The Praise of Musiche*," an edition of which was published at Oxford in 1786. Also, two years afterwards, a Latin work on music. He died in 1600.

CASEGRANDI, a vocal composer in London about the year 1794.

CASELLI, (GUISEPPE) an Italian violinist and composer for his instrument. He was at Petersburg in 1760.

CASENTINI, (MARSILIO) a composer of madrigals and other vocal music, published at Venice in 1607 and 1615.

CASIMIR, (LOUIS HENRY FREDERIC BEECHER) a harpist, born at Berlin in 1790. He was brought into France at ten years of age by Madame de Genlis, and has since performed in public with much success.

CASINI, (D. GIOVAN MARIA) a Florentine priest and composer, was chapel-master and organist to the grand duchess of Tuscany in the year 1700, and published some vocal and instrumental music between the years 1706 and 1714.

CASSANI, (SIGNOR) an Italian singer at the opera in London in 1708.

CASSIODORUS, (MAGNUS AURELIUS)

a Roman consul, who wrote on the subject of music. He died in 1575.

CASTAGNEDA Y PAREES, (D. Isidora) author of a theoretic treaty on the first elements of music, published at Cadiz in 1785.

CASTALDI. See Gastoldi.

CASTEL published some violin music at Paris in 1780.

CASTELBIANCO, (Quirino di) a performer on the harpsichord and composer for his instrument, living in Italy in the year 1700.

CASTELLI, (Paolo) a dramatic composer and poet at the court of Vienna in 1683.

CASTELLI, (Valentino) an Italian composer, now living. A very pleasing duet by him, "*In quel modesto asilo,*" has lately been imported by Messrs. Boosey.

CASTELLO, (Dario) a composer of instrumental music published at Venice in the years 1627 and 1629.

CASTELLO, (Giovanni) an Italian performer on the harpsichord, and composer of some music for his instrument, published at Vienna in 1722.

CASTELLA, (Paolo.) See Castelli.

CASTOLDI or GASTOLDI, (Giovanni Giacomo) born at Carraggio, was the author of thirty musical works, the titles and dates of which may be seen in Walther's "*Musicalisches Lexicon.*" His ballads, printed at Antwerp in 1596, under the title of "*Balletti à 5 e 6 Versi per Cantare, Sonare, e Ballare; con una Mascherata di Cacciatori à 6, e un Concerto di Pastori à 8,*" put the derivation of our word *ballad* out of all doubt, which originally meant a song, sung and danced to at the same time. "The tunes of Gastoldi," observes Dr. Burney, "are all very lively, and more graceful than any I have seen before the cultivation of melody for the stage."

CASTRO, (Johannes a) a voluminous composer of vocal music, published in the Netherlands between the years 1596 and 1600.

CASTROVILLARI, a monk and Italian dramatic composer in the middle of the seventeenth century.

CASTRUCCI, (Pietro) by birth a Roman, was an excellent performer on the violin. He succeeded Corbett as first violin at the Opera-house, about the year 1718, and led the opera band for many years; but growing old, Handel had a mind to place a young man named John Clegg, scholar of Dubourg, at the head of the orchestra. Castrucci, being in very necessitous circumstances, and not in the least conscious of any failure in his hand, was unwilling to quit his post: upon which Handel, in order to convince him of his inability to fill it, composed a concerto, in which the second concertino was so contrived as to require an equal degree of execution with the first; this he gave to Clegg, who in the performance of it gave such proofs of his superiority, as reduced Castrucci to the necessity of yielding the palm to his rival. Oppressed with years, he immediately sunk into oblivion, and at the age of eighty, upon the merit of his past services, became a supplicant to the public for a benefit, at which he performed a solo, and soon after died. He published two sets of solos for a violin, with a thorough-bass, and twelve concertos for violins, which, though hardly known, have great merit. It is Castrucci who is represented in one of Hogarth's prints as the enraged musician, the painter having sufficient *polissonnerie*, previous to making the drawing, to have the musician's house beset by all the noisy street-instruments he could collect together, whose clamorous performance brought him to the window in all the agonies of auricular torture.

CASULANA, (Maddelana) a female composer of some madrigals, published at Venice and Brescia between the years 1568 and 1583.

CATALANI (Angelica.) This celebrated singer and actress is a native of Sinigalia, in the neighbourhood of Rome, where she was born, in the year 1782. Her father was a merchant, and lived in high respectability, but, from the incursions of the French, lost all his property. Very

early in life Catalani was noticed by cardinal Onorati, who, being delighted with the power and sweetness of her voice, recommended her to the convent of Gubio, with such injunctions on its masters, with respect to the care and attention of their fair pupil's talents, as soon rendered her the accomplished subject of general conversation. During her residence in this house of learning and religious repose, the fame of her extraordinary voice brought persons from distant parts of Italy to hear her sing. As a striking instance of the delight which the tones of her voice produced on her auditors at this period, it may be mentioned that she was publicly applauded in the chapel of the convent, when she sang with the nuns; which the cardinal could by no other means prevent, than by forbidding her performance in the church. At the age of fifteen she left the above convent, when the unexpected revolution in her father's affairs first induced her to become a public performer; for which purpose, she went to Venice, where she made her first appearance on the boards of a theatre, at the early age of fifteen. She next proceeded to Milan, where she made her *début* in an opera, in which the celebrated Marchesi performed.

The great success which accompanied her first exertions, together with the valuable instructions she received in music from Marchesi, soon gave Madame Catalani a very high degree of professional eminence.

After having delighted the inhabitants of Venice, Verona, and Mantua for three years in her professional capacity, she was called to Lisbon, where she continued three years, enjoying every kind of attention her heart could possibly pant for. In this city Monsieur de Valebreque, then a very young officer in the 8th regiment of French hussars, fell in love with her during her performance; and it is said, that a *presentiment,* on first seeing each other, produced the following remark: "If ever I marry, that gentleman (meaning the above) will be my husband:" and the same sentiment was expressed by Monsieur de Valebreque. In a short time they were married, and, we understand, have, to this time, passed eighteen years together, in an uninterrupted state of domestic happiness. They have three children, two of whom were born in England. Madame Catalani (for so we shall continue to call her) stood so high in the estimation of the court of Portugal, that when she signified her intention of leaving Lisbon, the consort of the prince regent wrote a letter to her mother, the queen of Spain, recommending Catalani to her majesty in terms of the strongest respect and admiration. On her arrival at the court of Spain, her majesty received her with the most familiar kindness, and was profuse in her royal presents and favours. The king also gave many proofs of his respect for her moral demeanour and extraordinary talents; one of which was the free use of the opera-house, by his command, for the performance of a concert. Her reputation had, at this time, advanced so rapidly in Spain, that the grandees of the court fixed the prices of the first seats in the opera at six ounces of gold, which is equal to twenty-one guineas. Even at this high price the theatre was crowded; and the receipts, independent of presents, amounted to two thousand five hundred guineas. From Spain Madame Catalani went to Paris, where her reception was the most flattering, and where she gave four concerts, the price of admission to which was increased from the usual sum of six francs (ten shillings) to one pound five shillings, and each of these entertainments produced to her twenty-four thousand francs.

The celebrity this beautiful and accomplished artist had acquired in Italy and Lisbon soon reached England, and, as soon, created a wish on the part of British amateurs, to attach such an acquisition to the Italian opera of this country.

All the English who were in Portugal at the time, and who witnessed the prodigious powers and great success of Madame Catalani, recommended her going to England, and accepting whatever salary might be offered her; but only for a single season, as they were convinced that in the second year she might make her own terms, both

at the King's theatre and at the London concerts. In compliance with this advice, she engaged herself for one year at the King's theatre, at a salary of two thousand guineas; and on the 13th of December, 1806, made her first appearance in London, in the character of *Semiramide*, in the serious opera of that name, composed expressly for her by Portogallo. The prognostics of her friends in Lisbon were now soon to be completely verified; for in the second season of Madame Catalani's residence in England, she cleared more than ten thousand guineas, as will appear by the following calculation. She received five thousand guineas from the King's theatre, and two benefits assured to her at one thousand guineas each; one thousand one hundred and fifty guineas from Harrison's and the king's concerts; one thousand guineas from the oratorios at Covent-garden; and more than one thousand from different subscription concerts: thus forming a total receipt of upwards of ten thousand guineas *in less than six months!*

In 1807, she performed the part previously enacted by Mrs. Billington, in the opera of "*Il Fanatico per la Musica;*" and in 1808, appeared in various new characters, evincing her admirable powers as well in the comic as tragic scene. In 1809, her talents were withdrawn from the King's theatre, in consequence of a misunderstanding with the managers. The same season she gave six concerts at the Hanover-square rooms, and performed at the oratorios. In 1810, she reappeared at the King's theatre, and had two benefits, in which she personated *La Vestale* in Pucitta's opera of that name, and *La Buena Figliuola* in Piccini's opera so called. She also performed at the oratorios, and succeeded Mrs. Billington at the Ancient concerts. In 1811, she performed the "*Elfrida*" of Paesiello, for her benefit. In 1812, she appeared in the following, among other operas: "*Enrico IV.*" of Martini; "*La Clemenza di Tito,*" of Mozart; "*Camilla,*" of Paer; and "*Il Nozze di Figaro,*" of Mozart. In 1813, the Opera-house opened with "*Il furbo contra il furbo,*" a burletta by Fioravanti, in which Madame Catalani performed. At her benefit she appeared in an unsuccessful opera, by Ferrari, "*L'Eroina de Raab.*" She also returned to the Ancient concerts, which, for one season, she had seceded from. In 1815, Madame Catalani quitted England, and proceeded to Paris, where the king of France granted her the patent of the *Théâtre Royal Italien*, and condescended to annex, by way of encouragement, an annual allowance of about seven thousand pounds sterling. She continued for four years proprietor and sole manager of that theatre, then the most elegant in Paris. She gave alternate engagements to the celebrated composers, Paer and Spontini, for conducting the musical department, and also engaged, during the time mentioned, almost all the first singers, both male and female, of Italy. Nevertheless, as, when Madame Catalani did not herself sing, the receipts were trifling, the establishment became a burthen to her, and she resolved on leaving Paris, and exerting her talents in all the capitals of Europe. The trumpet of fame has successively announced to us the glorious fruits of this determination.

From Paris she went direct to Berlin, where success the most flattering, and honours the most distinguished, awaited her. She excited no less admiration by her beneficence, than by her extraordinary talents; and his Prussian majesty bestowed upon her the most honourable reward, in deigning to write her a most gracious letter, transmitting to her, at the same time, the grand medal of the academy (similar to that which the great Frederick sent to Voltaire.) The king's letter was published in all the journals of the time. Madame Catalani likewise received from the court of Prussia the most distinguished testimonies of kindness.

Laden with honours and presents, she went from Berlin to Hanover. His royal highness the duke of Cambridge, whose enlightened taste for the arts, and particularly for music, is generally known, received her with all that amenity which distinguishes him; and all the ladies of the court

hastened to make her sensible of their goodness. She gave a concert for the benefit of the poor, and was, the same evening, crowned at the theatre.

Madame Catalani afterwards went to Stuttgard. The charms of her voice made such an impression on the late king, who, as we know, was passionately fond of music, that some minutes before his death, which happened a few days after his hearing her, he pronounced her name.

From Stuttgard she went to Munich. At this first visit to that capital, in consequence of a trifling misunderstanding, she did not sing. But returning some time after, when she paid her duty to the queen, her majesty embraced her, and lavished her goodness upon her, as if to indemnify her for the slight mistake that had occurred. The king was not less obliging in his conduct to Madame Catalani, and was so good as to recommend her to the friendship of his daughter the empress of Austria.

Furnished with this powerful recommendation, she proceeded to Vienna, where she met with prodigious success. To give an idea of it, without overstepping those bounds and that reserve which we have prescribed to ourselves, it will be sufficient to cite the following facts:—At each of her concerts, the great room of the Redoubt was filled to excess, though the price of admission was very high: the room contains three thousand persons. She also obtained the favour of the whole imperial court, and his majesty the emperor made her a present of a superb ornamental set of opal, enriched with diamonds. The poor shared her success, and blessed the benevolence of her heart. The magistracy of the city testified at once their own admiration and the public gratitude, by causing to be struck, expressly for her, a medal which bears the most honourable inscription.

For a long time, pressing invitations called for Madame Catalani in Russia, where the brilliance of her reputation had excited an impatient desire to hear her. On leaving Austria, she made the journey to St. Petersburg, where she commenced with a concert, the tickets for which were fixed at twenty-five roubles. Such was the impression she made, that the room could not contain the crowds of persons which came to the succeeding concerts, and every evening several hundred were disappointed of places. At length she chose, for the scene of her concluding concert, the public exchange; and more than four thousand persons were present. Always the patroness of the poor, Madame Catalani determined that the large receipts of this evening should be devoted to the wants of two hundred unfortunate families in St. Petersburg. When, after this, she took leave of the empresses, their majesties condescended to embrace her, giving her assurances of the interest with which the preeminence of her talents, and the excellence of her conduct, had inspired them. The reigning empress made her presents of a pair of gold ear-rings and a diamond necklace. The emperor Alexander was not less generous. In the presence of his whole court, he graciously kissed her hands, thanking her for the good act she had done, and presenting her with a magnificent girdle of brilliants.

Madame Catalani remained four months in Russia, and in that space of time the concerts which she gave, as well in the capital as at Riga, at Moscow, and at Wilna, produced her, all expenses paid, more than fifteen thousand guineas, exclusive of presents of great value. The liberality with which the Russian nobility encourage the fine arts is well known, and the following is a new testimonial. When Madame Catalani went from Moscow to Warsaw, she found, on her arrival at this latter city, a letter from the principal Muscovite nobles, in which they offered to secure to her two hundred and forty thousand roubles, (about ten thousand guineas) if, during the winter, she would come and give ten concerts in their ancient capital. Fearing that her health would not bear the severity of the climate, she was compelled to decline this offer, advantageous as it was, and for which she conveyed an answer in terms at once of gratitude and regret.

Besides the capitals we have named above, Madame Catalani has sung in fifty or sixty populous towns of Germany and Italy; and every where the most august personages, as well as the public at large, have shown her, by brilliant favours, that their esteem for her personal conduct and beneficent disposition, equalled their admiration for the wonders of her talent. It may be said, that her success, and the distinctions with which she has been honoured at all courts, have hitherto been, and will probably remain, without a parallel.

In the summer of 1821, Madame Catalani returned to London, and immediately announced a concert at the Argyle rooms, which was brilliantly attended. She sang, on that occasion, an air by the marquis Sampieri, "*Della superba Roma;*" "*An Air by Rode, with Variations, originally written for the Violin;*" a recitative and air of Pucitta, "*Mio bene;*" and Mozart's bass song in *Figaro*, "*Non piu andrai.*" In point of energy, force, and brilliant execution, it seemed hardly possible that Catalani could exceed the degree of perfection she had arrived at before quitting England; competent critics gave it, however, as their opinion, that her powers were certainly improved. The Quarterly Musical Reviewer, who was present at her first concert in 1821, speaks of her in these words: "Madame Catalani's style is still purely dramatic. By this epithet, we mean to convey the vivid conception that exalts passion to the utmost pitch of expressiveness; the brilliancy of colouring that invests every object upon which the imagination falls with the richest clothing, that gives the broadest lights and the deepest shadows. Hence there is a particular point in the perspective from which alone she can be viewed to advantage. Distance is indispensable, for her efforts are calculated to operate through amplitude of space, and upon the largest assemblies. Approach her, and she is absolutely terrific; the spectator trembles for the lovely frame that he perceives to be so tremendously agitated. They who have never witnessed the enthusiasm which illuminates that finest of all created countenances, have never seen, no, not in Mrs. Siddons herself, *the perfection of majesty*, nor in Miss O'Neill, the *softest triumphs of the tender affections.* Madame Catalani's person is a little increased, and her features are now stamped with the complete and perfect dignity of consummate beauty in its richest maturity. Her thoughts literally coruscate through the bright radiance of her eyes and the ever-changing varieties of her countenance. Hers is the noblest order of forms, and every vein and every fibre seems instinct with feeling the moment she begins to sing. Never do we recollect to have observed such powerful, such instantaneous illuminations of her figure and her features as Catalani displays. Thus the whole person is aiding (how strongly!) the effects of the most extraordinary voice, the most extraordinary energy, and the most extraordinary facility the world of art has ever known, and the combined results are irresistible. The mind is now allured, and now impelled, now awed by dignity surpassing all that can be conceived, now transported by smiles of tenderness more exquisite than poetry has ever fancied." In the season of 1822, Madame Catalani gave five concerts at the Argyle rooms, with her usual success. She sang four airs in various styles at each concert; and is said to have given the opening of the Messiah, "*Comfort ye my people,*" in the traditionary style of Handel, with her own magnificence and force, and with nearly as much purity as Mr. Vaughan himself. Since these concerts, she has been heard at the two celebrated provincial music meetings of York and Birmingham, which took place in the autumn of 1823. At the former meeting, she sang the "*Gratias agimus,*" from a mass by Guglielmi: "*Holy, holy,*" by Handel: "*Scena deve è il cimento,*" by Facci: Rode's violin air with variations, "*Al dolce incanto:*" "*Comfort ye,*" and "*Every valley,*" by Handel: "*I know that my Redeemer liveth,*" Handel: "*Angels ever bright and fair,*" Handel: "*Luther's Hymn:*" "*Domine labia mea.*" Grand aria, "*La tu vedrai,*"

Clementi. "*Robin Adair, with Variations:*" "*Non piu andrai,*" Mozart: "*Sing ye unto the Lord,*" Handel. At Birmingham she sang "*Mio ben,*" Pucitta: "*Rode's Air:*" grand scena, "*La di Marte,*" Morlacchi: "*Se mai turbo,*" Cianchettini: &c. An invitation having been made to Madame Catalani to perform for a few nights in London, in the opera season of 1824, and it being the ardent wish of the public that she should acquiesce, (her legitimate throne being most decidedly the boards of a theatre and not the orchestra of a concert room, where the half of her unrivalled talents is alone within the sphere of observation) she has accordingly reappeared on the boards of the King's theatre, after an absence of ten years, and we have only here space to add, with *powers unimpaired.*

CATALISANO, (Genaro) writer of a work on the principles of music, published at Rome in 1781.

CATEL, a French musician, born at Paris in the year 1773. He was a pupil of Gossec, and is still we believe professor of harmony in the conservatory of Paris. He has composed a great number of musical works, but none has done him so much credit as his "*Treatise on Harmony,*" printed in 1802, and adopted by the conservatory. This work is now very generally received throughout Europe. It contains a theory which may be considered as a simplification of Rameau's system; but which is, in fact, the developement of a more ancient and fertile observation. It consists in regarding only as chords, properly so called, those which need no preparation. Mons. Catel calls them natural chords; their employment gives natural harmony; artificial harmony is deduced from these by the retardation of one or other of several parts, which are prolonged in the following chords. This theory is extremely simple and luminous.

CATHER, (Francis) an English amateur composer of some pleasing vocal music, published in a periodical work, entitled "*The Vocal Anthology,*" London, 1823-4.

The following are some of his compositions: "*May,*" a duet for two voices; "*Breathe not again,*" a canzonet; "*O knowst thou,*" duet; "*Ce n'est pas d'Amour,*" romance; "*The Evening Star;*" "*The Streamlet;*" "*Rest awhile,*" a duet, from the opera of Trilby; &c.

CATTANEO, (Francis Maria) chapel-master and instrumental composer at Dresden in the year 1700.

CAUCIELLO, (Prospero) a composer of instrumental music, published at Lyons in 1780: he belonged to the chapel royal at Naples.

CAULERY, (Jean) chapel-master to the queen of France; he published a collection of sacred songs at Antwerp in 1556.

CAURROY, (François Eustache du) successively chapel-master to Charles IX., Henry III., and Henry IV. of France, and also canon of the holy chapel in Paris, and prior of St. Aioul, was born in the year 1549. Although considered as one of the greatest musicians of his day, he does not appear to have been much known out of his own country. There is extant of his composition, "*A Mass for the Dead,*" which was formerly sung once every year in the cathedral church of Notre Dame at Paris; and a posthumous work, published in 1610, entitled "*Mélanges de la Musique de Eustache de Caurroy.*" He died in the year preceding the date of the last publication.

CAUSSE, (J.) a French musician; he published some piano-forte music at Paris in the years 1801 and 1802.

CAUSSE, (Honore François) brother of the preceding, has also published some music for the piano.

CAVACCIO, (Giovanni) a singer and composer, born at Bergamo in 1556. He spent some years of his youth in Bavaria. He composed much vocal music, published after his return to Italy between the years 1581 and 1615. He died at his native town in 1626.

CAVALIERE, (Emilio del) a celebrated Roman nobleman and amateur composer. He set to music the first known

oratorio, which was performed at Rome, in the year 1600: it is called "*Rappresentatione di Anima, e di Corpo,*" and was represented in action on a stage in the church of La Vallicella, with scenes, decorations, and chorus, *à l'antique*, and analogous dances. Emilio del Cavaliere, as well as the rest of the early composers of dramatic music, imagined that he had recovered, in his recitative, that style of music which the ancient Greeks and Romans used in their theatres. And a singer of such music is required by Cavaliere to have a fine voice, perfectly in tune, and free from all defects in his delivery; together with a pathetic expression, the power of swelling and diminishing the tones, and an equal respect for the composer and poet, in singing plain, and being particularly attentive to the articulation and expression of the words. It is recommended to place the instruments of accompaniment behind the scenes, which in the first oratorio were the following:

*Una lira doppia.*—A double lyre, perhaps a viol da gamba.

*Un clavicembalo.*—A harpsichord.

*Un chitarone.*—A large or double guitar.

*Dui flauti, o vero dui Tibri all' antica.*—Two common flutes.

No violin is mentioned here; but what excites the most surprise at present, in these instructions for the performance of an oratorio on a stage in a church, are the directions for the *dances*. There are, however, examples of religious dances in the sacred writings, as well as in the history of almost every ancient people, in which their religious ceremonies are mentioned. Most of these dances are performed to the music of choruses, which are singing at the same time, in the manner of those in the old French operas. On many occasions it is recommended for the actors to have instruments in their hands, as the playing or appearing to play upon them would assist illusion more than a visible orchestra.

CAVALIERI, (Girolamo) an Italian priest and composer of some vocal music, published at Milan and Louvain between the years 1600 and 1616.

CAVALINA, composer of twelve sonatas, published at Hamburgh in 1800.

CAVALLI, (Francisco) chapel-master at Venice, and composer of thirty-five operas, between the years 1637 and 1667; several of these were frequently revived long after his decease. Dr. Burney says, that the "grave recitative began first to be interrupted with that ornamented sort of stanza called *aria*, in the opera of '*Giasone*,' set by Cavalli in 1649."

CAVALLO, (Tiberio) an author of a paper on musical instruments, in the London Philosophical Transactions for the year 1788.

CAVALLO, an Italian composer of church music in the year 1799.

CAVAZZA, (Don Manuel) a musician to the king of Spain, at Madrid, in the year 1770: he published some violin music there in 1772.

CAVI, (Giovanni) a Roman composer of operas between the years 1783 and 1791.

CAZZATI, (Mauritio) a voluminous composer, born at Mantua. In the year 1678, he published his sixty-fifth musical work: his compositions chiefly consist of motets and masses.

CECCHI, (Domenico, called also Cortona) an Italian singer at the commencement of the eighteenth century.

CECCHIELLI, (Domenico) chapel-master at Rome in 1649.

CECCHINI, (Angelo) an Italian musician and dramatic composer at Rome in 1641.

CELESTINI, chapel-master to the duke of Mecklenburg-Schwerin, was born at Rome in 1755. He was a celebrated violinist, and resided for some time in London: some of his compositions for his instrument were published in London previously to the year 1797.

CELLA, (Ludwig) a pianist and composer for his instrument at Erlangen in 1797.

CELONIAT, (Ignazio) an Italian dramatic composer in the year 1768.

CENCI, (Ludovico) an Italian madrigal composer in 1650.

CERCIA, (Domenico) a Neapolitan dramatic composer in the present century.

CERO, (Luigi) an Italian composer,

born at Genoa. His compositions are dated since the year 1785.

CERONI, (D. Pedro) born at Bergamo, was a singer at Naples, and author of a didactic work on singing in 1609. He published also a very ample musical treatise, written in the Spanish language, and entitled "*El Melopeo*," Naples, 1613. This is a scarce and curious book, consisting of nearly 1200 folio pages, among which, though many are bestowed upon obsolete science, there is a complete body of the speculative and practical musical knowledge of the times.

CERRELLINI, a pianist and composer for his instrument in the present century: some of his music has been published at Vienna.

CERVETTO, (James) the elder, a violoncellist, born in Italy in 1682. He came to London in 1738, where he continued till 1783, and died at the great age of 101. He first brought the violoncello into favour in England, though his tone, in comparison to more modern performers, was raw and uninteresting.

CERVETTO, (James) the younger, son of the preceding, was born about the year 1740: he inherited a good fortune from his father. When quite a child, and hardly acquainted with the gamut, he had a better tone on the violoncello, and played what he was able to execute in a manner much more *chantante* than his father; and when arrived at manhood, his tone and expression were equal to those of the best tenor voices. It was at the professional concerts in London that he established his reputation, till at length he was considered matchless on his instrument. He composed and published some instrumental music.

CESAR, (P. A.) a pianist at Paris, and composer for his instrument, since the year 1787.

CESSARINI, a composer of piano-forte music. (Bland's Cat. 1788.)

CESTI, (Padre Marc Antoine) an Italian composer. He was admitted as a tenor singer in the pope's chapel in 1660, but he had set an opera for Venice eleven years before this; it was called "*Orontea*," and was in such favour as to be revived in different towns of Italy during thirty-four years. The most celebrated, however, of all Cesti's operas was "*La Dori*;" this first appeared at Venice in 1663, and was frequently performed in other principal cities of Italy. Cesti was also one of the first writers of cantatas.

CHABANON, (Monsieur de) member of the French academy, died at Paris in 1792. He was the author of several works on music; he also composed some music for the piano-forte. Chabanon wrote in favour of the music of his own country, and says, among other things, the French manner of singing is more placid and more mitigated than the Italian: we believe there are few judges of vocal music who will accede to this opinion.

CHABANON DE MAUGRIS, brother of the preceding, was a poet and dramatic composer; the piano-forte music which has been attributed by Forkel to his brother, is probably of his composition. He died in 1780.

CHABRAN. See Chiabrand.

CHABRAN, a composer of vocal and instrumental music, arranged for the guitar, and published in London about the year 1789.

CHAGNIOT, an excellent artist in the manufacture of violins at Paris. He is said to have greatly improved the instrument, and has changed its shape a little, making it rather resemble the guitar. If he has not obtained the liquid tone of those of Italy, at least he has already produced a tone both as powerful and of as fine quality, which successfully rivalled one made by Stradivarius at a public competition.

CHALLONER, (Neville Butler) born in London in 1784, began the violin at a very early age under the tuition of Claude Joseph Duboeck, a native of Brussels, and performed a concerto on that instrument at nine years of age. At thirteen he was articled to General Ashley, and, previously to receiving any instruction, was found competent to assist in the orchestra of the oratorios at Covent-garden theatre, and at the public performances at Ranelagh. In 1799, being then fifteen, he was engaged to lead

the band at the Richmond theatre; the following year he held the same situation at the Birmingham theatre. In 1803 and 1804, he studied the harp and piano-forte, and led the band at Sadler's-wells. In 1805, he entered the royal society of musicians, and the next year published "*Four Preceptors,*" for the piano-forte, violin, harp, &c. In 1807, he was appointed first tenor at the Harmonic City concerts, at which were the first performances of Mozart's *Don Giovanni*, &c. in this country. In 1809, he was engaged as harpist at the Opera-house, and has continued in that situation ever since, with the exception of the two seasons of 1817 and 1818.

In 1813, Challoner was engaged as principal second tenor at the Philharmonic concerts, being also an associate of that society. Challoner's chief claim to public patronage he conceives, however, to be, the supporting of his parents during the last twenty years, and at the same time bringing up a family of eight children, who are all well provided for, solely by his own industry. His piano preceptor has been already sold to the extent of nearly 9000, and his violin and harp preceptors to the number of between 3000 and 4000 each. He has taught upwards of six hundred private pupils, and is now in a state of easy affluence. Challoner opened the first music shop in Regent-street, previous to the Harmonic Institution being established, which is opposite. His son performs admirably on the harp and piano, and has several pupils.

CHALON, (F.) an arranger of opera music for the flute and clarionet, at Paris, in the present century.

CHALONS, (Charles) a composer of some instrumental music, published at Amsterdam in 1762.

CHAMPEIN (Stanislas) was born at Marseilles in 1753. When only thirteen years of age, he composed a mass and other sacred music. He came to Paris in 1776, after which time he was principally known as a dramatic composer. His operas have been very numerous, amounting nearly, if not quite, to the number of fifty, between the years 1780 and 1800. There are at the *Théâtre Feydeau* at Paris two rival schools, the first composed of the works of Monsigny, Gretry, Dalayrac, and Champein; the second, of those of Cherubini, Mehul, Kreutzer, Berton, Boieldieu, and their pupils.

CHAMPION, a French composer of vocal music at Paris in 1786.

CHAMPNESS, (Mr.) an English bass singer. He sang at the first institution of the Ancient concerts.

CHANDOSCHKIN, a Russian violinist and composer for his instrument: some of his works were published at Petersburg in 1795 and 1796.

CHAPELLE (Pierre David Augustin) a French violinist and dramatic composer, between the years 1785 and 1795. He was born at Rouen in 1756.

CHAPPLE (Samuel) was born at Crediton, in Devonshire, in 1775. At the age of fifteen months he was attacked with the natural small-pox, which deprived him of sight. As soon as he could reach the distances on a violin, he began to take lessons on that instrument. At about fifteen years of age he commenced the piano-forte, under Eames of Crediton, who learnt of Thomas, a pupil of Stanley; all these three organists were blind. Chapple has also at present with him two young men as pupils, who are blind. He was appointed organist of Ashburton in the year 1795. His publications consist of the following, viz.: "*Three Sonatas for the Piano-forte, with an Accompaniment for the Violin;*" "*Six Songs, dedicated to Miss Amelia Templer;*" "*Five Songs and a Glee, the Words written by A. G. C. Tucker, Esq.;*" also several single songs. "*Six Anthems in Score;*" "*A second Set of Anthems in Score;*" "*A third Set of six Anthems and twelve Psalm Tunes;*" also, "*An Anthem,*" composed expressly for the coronation of his present majesty, and sung in Ashburton church on the coronation day.

CHARD, (Dr.) an English composer, now residing, we believe, in the north of England. A hymn by him, upon a passage of sir W. Scott's "*Lay of the last Minstrel,*" beginning,

"The hymn was sung and prayers were read,
And solemn requiem for the dead;"

was considered elegant and effective, at the Liverpool music meeting. It is in the style of Dr. Crotch's "*Methinks I hear.*"

CHARDAVOINE, (JEAN) a French composer of songs in 1585.

CHARDE, (JOANNES) professor of music at Oxford in 1518.

CHARDINI or CHARDIN was born at Rouen, and entered as tenor singer at the *grand opera* at Paris, about the year 1780. Chardini composed also an oratorio, called "*Le Retour de Tobie,*" and several operas. He died young in 1790.

CHARKE, (RICHARD) a violinist in the band at Drury-lane in the middle of the last century. He was the first that composed medley overtures.

CHARLES, a French composer of songs in 1710.

CHARPENTIER (MARC ANTOINE) was superintendent of the music of the duke of Orleans, and his instructor in the art of musical composition. He has left several operas, one of which, viz. his "*Médée,*" was in its time highly celebrated. He composed another, called "*Philomèle,*" which was thrice represented in the Palais Royal. The duke of Orleans, who had composed part of it, would not suffer it to be published. Charpentier died at Paris in 1704.

CHARPENTIER (J. J. BEAUVARLET) was born at Abbeville in 1730. He was an organist at Paris, and published much sacred music up to the time of the French revolution. He died in 1774.

CHARPENTIER, (J. M. BEAUVARLET) son of the preceding, was born at Lyons in 1766. In the year 1789, he was organist of St. Paul's church at Paris. He has published some masses arranged for the pianoforte, also a work entitled "*Théorie d'Orgue,*" between the years 1796 and 1800.

CHARTRAIN, a French violinist and composer for his instrument, at Paris, about the year 1780.

CHASSIRON, (PIERRE MATTHIEU MARTIN DE) author of a work on dramatic music, published at Paris in 1751.

CHASTELLUX, (LE MARQUIS) a French writer on the subject of music. He died at Paris in 1788. He wrote "*Essai sur l'Union de la Poésie et de la Musique,*" Paris, 1765.

CHAUVET, (F.) a blind organist at Paris, composed some songs, &c. about the year 1798.

CHAUVET, le jeune, (C. R.) probably the son of the preceding, published some piano-forte music at Paris in 1803.

CHECCI (RENE) published some flute music at Augsburg in 1798.

CHELLERI (FORTUNATO) was born at Parma in 1668. He was a celebrated dramatic composer, his first opera met with much success at Placenza, in 1707. After this he travelled for three years in Spain, and, on his return to Italy, composed many operas; he was then invited by the bishop of Wurtzburg to go into Germany, where he remained till the year 1726, which he spent in England, publishing there a set of cantatas, and being received a member of the royal academy of music. His next journey was to Sweden, where he remained four or five years, afterwards retiring to Cassel, where he died in the year 1757.

CHENARD, (N.) a celebrated singer at the *Théâtre Feydeau* at Paris. He was also a violoncello pupil of Duport, and is an excellent performer on that instrument.

CHENIE (MARIE PIERRE) was born at Paris in 1773; he is professor of the double bass at the grand opera, and has composed several masses, also several romances.

CHERON, a French composer for the flute about the year 1720; he also composed some motets.

CHERUBINI (MARIE LOUIS CHARLES ZENOBI SALVADOR) was born at Florence in 1760. Before the completion of his thirteenth year he made his talent known by the composition of a mass, which he followed up a few years after by several light dramatic works, the success of which procured for him the patronage of Leopold II. grand duke of Tuscany, who, in 1788, granted him a salary to enable him to prosecute his studies in music at Bologna, under the tuition of the celebrated Sarti. Here Cherubini

remained about four years; shortly after which he quitted Italy for London, where he continued above a year, but had little opportunity of displaying his abilities, his opera of "*Giulio Sabino*" being murdered in its birth, for want of the necessary support of capital singers in the principal parts. On quitting London he went to Paris, and after a journey to Turin, in which town he produced his celebrated opera of "*Iphigenia in Aulide*," he returned to Paris, producing "*Demophoon*," the first of his dramatic works represented in France. In 1791, Cherubini composed for the *Théâtre Feydeau* his celebrated opera of "*Lodoiska*," which soon became known throughout Europe. Since then he has produced at short intervals various dramatic compositions of great merit, among which may be named, "*Elisa*," "*Les deux Journées*," and "*Anacreon*." In 1810, a most beautiful mass of Cherubini's composition was published at Paris, and has since been *recherché* by all amateurs of church music. Cherubini is at present one of the professors of composition at the conservatory of Paris, and was one of the committee who edited the "*Méthode de Chant*" of that body. A celebrated modern critic observes, "Cherubini's style may be denominated the mixed style, scientific enough to have received its education in Vienna, but yet tinged by the more melodious qualities which adorn the compositions of equally favoured natives of Italy." Many persons have been heard to regret that Cherubini has not obliged the world by the production of an entire "symphony" for instruments, in which the science and genius yet undeveloped by him might appear to the fullest advantage.

CHERUBINO, (Nicolo) an Italian composer of sacred music in the seventeenth century.

CHEVALIER, a composer of small dramatic pieces, and actor of the French theatre in Hamburgh, in 1796, 1797, and 1798.

CHEVALIER, (Madame) niece to the foregoing, and actress at the French theatre in Hamburgh, in 1796, 1797, and 1798. She was a beautiful woman, an excellent actress, and a very pleasing singer. From Hamburgh she went to Petersburg, where she was patronised by the emperor Paul, and realized a considerable fortune. On the death of Paul, she was sent out of Russia by the government.

CHEVRIER, (François Antoine) a writer on dramatic music at Paris in 1755. He died in Holland in 1762.

CHIABRANO or CHABRAN, a violinist, born at Turin. Some solos of his composition were inserted in Preston's Cat 1797. Chabran was a pupil of Lorenzo Somis.

CHIAPARELLI, a composer for wind instruments; some of his works for the flute were published in Paris in 1782.

CHIARINI, (P.) a performer on the harpsichord, between the years 1739 and 1744.

CHIAVACCI, (Vicenzo) a composer, born at Rome. Several of his vocal works were published at Vienna about the year 1799. In 1801, he produced an opera at Warsaw.

CHILCOTT, (Thomas) organist of the abbey church at Bath, was composer of some concertos for the harpsichord. (Preston's Cat. 1797.) He was the first master of the celebrated Thomas Linley.

CHILD (Dr. William) was a native of Bristol, and a pupil of Elway Bevin. In 1631, being then of Christchurch college, Oxford, he took his degree of bachelor of music; and in 1636 was appointed one of the organists of St. George's chapel, at Windsor, and soon after one of the organists of the royal chapel at Whitehall. After the Restoration he was made chanter of the king's chapel, and one of the chamber-musicians to Charles II. In 1663, the university of Oxford conferred on him the degree of doctor in music. Dr. Child, after having been organist of Windsor chapel sixty-five years, died in that town in 1697, at ninety years of age. His works are, "*Psalms for three Voices, &c. with a continued Bass, either for the Organ or Theorbo, composed after the Italian way*," London, 1639; "*Catches, Rounds, and Canons*," published in Hilton's *Catch that Catch can*, 1652; "*Divine Anthems*;" and compos

tions to several pieces of poetry, some of which were written by Dr. Thomas Pierce of Oxford. Some of his secular compositions likewise appeared in a book entitled "*Court Ayres*," printed in 1655. But his principal productions are his services and full anthems, printed in Dr. Boyce's collection. His style was so remarkably easy and natural, compared with that to which choirmen had been accustomed, that it was frequently treated by them with derision. Indeed, his modulation at present is so nearly modern, as not to produce that solemn, and, seemingly, new effect on our ears, which we now experience from the productions of the sixteenth century.

CHILMEAD, (EDMUND) a deeply read mathematician, and well skilled both in the theory and practice of music, was the author of a tract, "*De Musicâ Antiquâ Græcâ*," printed at the end of the Oxford edition of "*Aratus*," in 1672. He was born at Stow in the Wold, in Gloucestershire, and became one of the clerks of Magdalen college, Oxford. About the year 1632, he was one of the petty canons or chaplains of Christchurch; but being ejected by the parliament visitors, in 1648, he came to London, and took lodgings in the house of Thomas Est the musician, in Aldersgate-street. In a large room of this house he held a weekly music meeting, from the profits of which his chief subsistence was derived. He was an excellent Greek scholar, and was employed to draw up a catalogue of the Greek manuscripts in the Bodleian library. Wood mentions a treatise of his, "*De Sonis*," which does not appear to have been published. The rest of his works seem chiefly to have been translations. He died in the year 1654, in the forty-third year of his age. His tract, "*De Musicâ Antiquâ Græcâ*," contains a designation of the ancient genera, agreeable to the sentiments of Boethius, with a general enumeration of the modes, after which follow three odes of Dionysius, with the Greek musical characters adapted to the notes of Guido's scale.

CHILSTON, an old English musician about the year 1155. He wrote some curious directions for the practice of extemporary descant.

CHINELLI, (GIOVANNI BAPTISTA) an Italian composer of vocal and instrumental music about the year 1630.

CHINZER, a violinist, published two sets of duets for his instrument, in London, previously to the year 1797. (Preston's Cat.)

CHIODI, (SIGNOR) an Italian singer, engaged by Madame Catalani, in 1817, for the Italian opera at Paris.

CHIPP, (T. P.) professor of the harp at Covent-garden theatre. He has composed some pleasing and familiar music for his instrument, published at Power's.

CHLADNI, (ERNST FLORENS FRIEDRICH, LL. D.) was born at Wittenburg in 1756. His father was first professor of law in that town. Dr. Chladni published, in 1787, a work entitled "*Discoveries concerning the Theory of Sounds*," and in 1802, "*A Treatise on Acoustics*," which was reprinted at Paris in 1809. This latter work contains many very valuable and novel experiments on the nature of the vibrations of sonorous bodies; prefixed to it is a biographical memoir of the author from his own pen, a translated abridgement of which we copy from the third volume of the Musical Review: "My father (first professor of law at Wittenburg, in Saxony) had given me a good education in my paternal mansion, and at length in the provincial school of Grimmé. My education left me very little liberty, so that, if others consider their youth as the most happy part of their lives, I cannot say as much of mine. This continual restraint, which would not have been necessary, because I was not disposed to abuse liberty, produced a quite contrary effect, by impressing me with an almost irresistible inclination to choose for myself my occupations, to travel, to strive against adverse circumstances, &c. Being returned to Wittenburg and to Leipsic, and after having fulfilled what was required, I obtained at Leipsic the employment of a professor of law; but after the death of my father I quitted jurisprudence, because it

was not conformable to my inclinations, and I applied myself principally to the study of nature, which had always been my secondary occupation, and yet the most cherished. As a lover of music, of which I had begun to learn the first elements a little late, in my nineteenth year, I observed that the theory of sound had been more neglected than many other branches of physics, which inspired me with the wish to supply the want, and of being useful to this part of natural philosophy by some discoveries. In making (in the year 1785) a great many very imperfect experiments, I had observed that a plate of glass or metal gave different sounds when it was confined and struck at different places; but I found no part of the discovery on the nature of the manner of these vibrations. The journals had given in those times notices of a musical instrument, made in Italy by the abbé Mazzochi, and consisting of bells, to which he applied one or more violin bows, which caused me to conceive the idea of making use of a violin bow in order to examine the vibrations of different sonorous bodies. When I applied the bow to a round plate of brass, fixed in the middle, it gave different sounds; which, compared with each other, were equal to the squares of 1, 2, 3, 4, 5, &c. &c.; but the nature of the movement to which the sounds corresponded, and the means of producing each of these movements at pleasure, were hitherto unknown to me. The experiments on electric figures, formed by a plate of resin covered with sand, discovered and published by Litchenburg, (in the Memoirs of the Royal Society of Gottingen) made me presume that the different vibratory motions of a sonorous plate ought to offer different appearances, if a little sand or other similar matter was strewed on their surface; and employing these means, the first figure which presented itself to my eyes on the surface of a round plate of which I have been speaking, resembled a star with ten or twelve rays, and a very acute sound was heard in the series mentioned above, such as agreed with the square of the number of the diametrical lines. Only guess my astonishment, in seeing this phenomenon which no other person had ever seen before. After having reflected on the nature of these movements, I did not find it difficult to vary and multiply the experiments, whose results followed with rapid succession. My first memoir, which contains researches on the vibrations of a round plate, of a square plate, of a bell, of a ring, &c. appeared at Leipsic in 1787. The results of the researches which I have since made on longitudinal vibrations, and on other objects of acoustics, are to be found in certain German journals, and in the memoirs of different societies. Finally, after having made yet more experiments, I have united as much as possible the results in my "*Treatise on Acoustics*," which appeared in German at Leipsic, in which I have abridged, changed, and added a great deal, as appeared to me most convenient. The invention of the *euphon*, and of the *claircylindre*, and their execution, in very unfavourable circumstances, cost me much more time, more labour, and more expense, than my researches on the nature of sound, of which these two instruments are the practical applications. Those who have laboured in a similar, as, for example, those who have tried to perfect the harmonica, know full well the unforeseen difficulties which are met with in similar efforts. Too often, when we would apply to practice the ideas which appear conformable to theory, nature, consulted by experiments and trials, disavows our conjectures, and opposes to us insurmountable obstacles which we could not foresee. Thus, after having laboured in vain during a long space of time, we must sometimes destroy all we have done and begin again. The euphon, invented in 1789, and finished in 1790, consists, externally, in small cylinders of glass, which are rubbed longitudinally with the fingers moistened with water. These cylinders, of the thickness of a pen, are all equal in length, and the difference of the sounds is produced by interior mechanism. The sound more resembles that of the harmonica than that of any other instrument. The claircylindre, began about the year 1800, and

since brought to perfection, contains a fingerboard, and behind this fingerboard a cylinder of glass, which is turned by means of a pedal and a leaden wheel. This cylinder is not itself the sonorous body, as the bells of the harmonica, but it produces the sound by its friction on the interior mechanism. The principal quality of this instrument is the power of *prolonging* the sounds at pleasure, with all the shades of *crescendo* and *diminuendo*, according as we augment or diminish the pressure of the keys. This instrument never gets out of tune. The reports of the institute of France and the conservatory of music have judged very favourably of this instrument, which, if well made, will always be conformable to the theory. The best manner of producing the sounds will be to use a violin bow."

CHLEK published some trios for the violin at Paris about 1783.

CHOQUEL, advocate in the parliament of Provence, published, in 1759, a work in octavo, entitled "*La Musique rendue sensible par la Mécanique.*" The author here attempts to teach sol-fa-ing and correct time by means of two instruments called the monochord and chronometer.

CHOQUER, (De) a French guitarist and composer for his instrument about the year 1797.

CHORON (Alexandre Etienne) was born in 1772, at Caen, in Normandy. His father had a small place under government, and Choron did not commence the study of music till about the age of fifteen, when he left school. He then, without any assistance, and thwarted in his wishes by his friends, began to teach himself, even without books, to note down all the airs that he had retained in his memory or could imagine, and at length acquired much facility in this practice. He then got possession of the musical works of D'Alembert, Roussier, and Rousseau, and other writers of the school of Rameau, which served him as a guide in the study of composition, and enabled him to compose passably well both in score and accompaniments. Gretry, to whom he showed some of his first regular attempts at composition, persuaded him to follow up his studies, and recommended to him the abbé Rose, from which master he some time afterwards took lessons. Being then desirous of becoming acquainted with the foreign schools of music, he became a pupil of Bonesi, a celebrated Italian master, then in France, and read with much care the best didactic German works, learning that language for the express purpose. Whilst engaged in the study of the works of D'Alembert, the desire of understanding certain calculations which he there met with, induced him to undertake the study of mathematics, which he pursued with so much ardour, that the celebrated Monge received him as a pupil, and appointed him undermaster of descriptive geometry at the Normal school, in 1795, and subsequently named him *chef de brigade* at the Polytechnic school, at the time of its formation. Choron also found time to join to these studies metaphysics, general literature, and the ancient languages, even to Hebrew, the class of which language he often conducted at the college of France in the absence of the professor. But it is time we should speak of the musical works of this celebrated person. His first didactic work is entitled "*Principes d'Accompagnement des Ecoles d'Italie, en Société avec le Sieur Fiocchi,*" Paris, 1804. His second and greatest work is entitled "*Principes de Composition des Ecoles d'Italie adoptés par le Gouvernement Français, pour servir à l'Instruction des Elèves des Maîtrises de Cathédrales, Ouvrage classique, formé de la réunion des Modèles les plus parfaites en tout genre, enrichi d'un Texte méthodique, redigé selon l'Enseignement des Ecoles les plus célèbres et des Ecrivains didactiques les plus estimés,*" 3 vol. fol. Paris. Choron at first meditated a work of even greater extent than the above, but certain considerations induced him to contract his design to the publication of his "*Principes de Composition,*" and it appears that he executed a double purpose in this treatise. Nicola Sala, one of the most learned scholars of Leo, died at the age of nearly a hundred

years, at the close of the century which gave him birth (An. Dom. 1800.) He was chapel-master and a professor in the conservatory of *La Pietà*, at Naples. He had devoted his long life to the collection of the finest models in the various styles, and in 1794 they were printed in a most superb style, at the expense of the king of Naples. In the course of the ravages of that city in 1799, the plates of Sala's works were taken from the royal printing-office and dispersed or destroyed, thus the general circulation was precluded. Mons. Choron therefore thought it more conducive to the perfection of his own plan, to interweave the examples collected by Sala, at the same time distinctly separating the parts, and using them merely as auxiliary examples to the plan laid down for his own profound illustration of the principles of composition. Thus are comprehended the materials amassed by the science, erudition, and long labours of Sala, and by Mons. Choron himself. The ingenious editor of the Quarterly Musical Review, in speaking of this work of Choron, says, "If the books on theory, which our English harmonists have given the world, condense and simplify the information contained in Choron's valuable and elaborate work, they bear no sort of comparison with the abundance of precept and example it contains." Choron has also composed some dramatic music and romances, of which however we know but little. We should not omit mentioning that Choron intended publishing, and furnished the principal materials of, the "*Dictionary of Musicians*," edited by Fayolle in 1810, Paris, 2 vols. 8vo.

CHRETIEN, (M.) a celebrated French violoncellist. He composed a French opera in 1760.

CHRISTMANN, (Jean Frederic) a Lutheran clergyman in Wurtemburg, was an excellent amateur performer on the harpsichord and flute: he published much vocal and instrumental music between the years 1790 and 1802. His compositions are highly esteemed in Germany, especially his sixth work, entitled "*Die Stimme aus dem Halsadat*," published in the January number of the third year of the "*Bibliothek der Grazien*," Sheyer, 1791.

CHURCHILL, an English composer of instrumental music. (Bland's Cat. 1796.)

CIAMPI, (Vincenzo) an Italian dramatic composer, who came to London about the year 1749. Dr. Burney says that his airs were full of common-place passages. His "*Didone*" is considered the most agreeable of all his serious operas that were performed on the English stage. He published also some instrumental music.

CIAMPI, (Francesco) a Neapolitan composer and violinist. He published several operas at Venice between the years 1729 and 1762; he was likewise the author of some admirable productions for the church. Dr. Burney was in possession of a *Miserere* and a mass by this master possessing great merit.

CIANCHETTINI, (Pio) son of F. Cianchettini, of Rome, and of Veronica Dussek, was born in London in 1799. When only five years old, he performed in public a sonata of his own composition, in the Opera concert-room in London; after which he travelled with his father through Germany, Holland, and France, in each of which countries he exhibited his talent with great applause, and was even called the British Mozart. On his return to London he continued his studies; and at eight years old spoke perfectly well the French, English, Italian, and German languages. Immediately after this age, he commenced the composition of various instrumental pieces; amongst the rest a grand concerto, which he executed himself at a concert in London, in 1809, receiving the greatest applause. Cianchettini attended Madame Catalani when first in England, in several of her musical tours, acting as her composer and conductor of her concerts; and we understand that he was reengaged in the same capacity by Madame Catalani on her return to England in 1822. In the Italian songs composed for Catalani by Cianchettini, he has been very happy in adapting his music so as to display the most brilliant powers of that singer. In the other songs which he

has written, he has shown great taste in selecting the most classical words in British poetry; thus attempting to embody with music the finest effusions of a Milton and a Pope. His cantata for two voices, the words of which are taken from the *Paradise Lost*, was his first specimen in this style of composition, and abounds in sweet and tender, and at the same time scientific passages. His music to Pope's Ode on Solitude is also fraught with grace and feeling. The following are among the principal works of Pio Cianchettini: "*A Cantata for two Voices with Choruses, Words from the Paradise Lost,*" (Mitchell); "*Take, oh! take those lips away,*" song, (Mitchell); "*Fantasia on Di tanti palpiti, for Piano-forte,*" (Mitchell); "*Introduction and an Italian Air, with Variations for Piano-forte and Flute or Violin,*" (Clementi); "*Pope's Ode on Solitude,*" (Phillips); "*Sixty Italian Catches for two, three, and four Voices, by Padre Martini, with an Accompaniment for Piano-forte,*" (Birchall); scena ed aria, "*Ah quando cessera,*" (Mitchell); duetto, "*Ecco di Pafo il Tempio,*" (Mitchell); "*Benedictus, three Voices,*" (Birchall); *Rode's celebrated Air for Piano-forte, by permission, with Madame Catalani's Variations,*" (Yaniewicz, Liverpool.)

CIBBER, (Mrs.) sister to Dr. Arne; she was celebrated as a singer till the year 1736, when she first appeared as a tragic actress. Her singing was much esteemed by Handel, who adapted one of the airs in the Messiah principally for her voice.

CIBER, a composer of some piano-forte music published at Paris in 1775.

CIBULKA or ZIBULKA, (M. A.) a good vocal composer, born in Bohemia about the year 1770. He published much vocal and instrumental music between the years 1791 and 1810.

CIECO, (Francesco) a celebrated Florentine organist. He was the son of Jacobo, a painter, of great probity and simplicity of manners. During childhood he was deprived of his sight by the small-pox; being arrived at adolescence, and beginning to be sensible of the misery of blindness, in order to diminish the horror of perpetual night, he began, in a childish manner, to sing; but advancing towards maturity, and becoming more and more captivated with music, he began seriously to study it as an art, first by learning to sing, and afterwards by applying himself to the practice of instruments, particularly the organ, which he soon played, without ever having seen the keys, in so masterly and sweet a manner as to astonish every hearer. Indeed his superiority was acknowledged so unanimously, that, by the common consent of all the musicians of his time, he was publicly honoured at Venice with the laurel crown, in the manner of a poet-laureate, for his admirable performance on that instrument before the king of Cyprus and the duke of Venice. He died in 1390, and is buried in the church of St. Lawrence.

CIFOLELLI, an Italian dramatic composer in France about the year 1770.

CIFRA, (Antonio) a pupil of Palestrina, was chapel-master at Rome. He published some motets and psalms at Venice in 1629, which are better than his secular music; in reference to some of which Dr. Burney says, "We cannot help respecting these old masters for their science in ecclesiastical composition, in which they have left such admirable examples of pure harmony and ingenious contrivance; yet whenever, like Mr. Vellum, in Addison's comedy of the Drummer, they choose to be jocular or to attempt grace and gaiety, they become grotesque and ridiculous."

CIMA, (Giovanni Paolo) an eminent organist and composer at Milan from 1591 to 1610. He acquired great reputation among the learned musicians of his time for his construction of perpetual fugue or canon.

CIMA, (Giovanni Battista) a good organist and composer at Milan about the year 1626.

CIMA, (Andrea) a brother of G. P. Cima, was chapel-master and organist at Milan and Bergamo. He published concertos for two, three, and four

voices, at Milan in 1614, and at Venice in 1627.

CIMADOR, (GIAMBATTISTA) born at Venice in the year 1750, was a musician of no great scientific acquirement, though his works are full of fire and imagination. Before he quitted Italy, he composed an opera called "*Pigmalione*," which was well received by the public as a spirited and original work; the composer himself was, however, so discontented with it, that he threw the score in the fire, proposing never to write original music again; he kept his word, we believe, as we are not aware that he subsequently did more than arrange the music of other composers. His most important work in this latter way, was an arrangement of twelve symphonies of Mozart, as sestets, with a seventh part *ad lib.*; this was done while Cimador was in England, where he remained many years, being, during part of the time, engaged in the music trade. It is stated by Gerber, that Cimador was a pupil of Haydn, for composition.

CIMAROSA (DOMINICO) was born at Naples in 1754. He received his first instructions in music from Aprile, and subsequently studied on the principles of the great Durante, at the conservatory of Loretto, where he took advantage of the valuable lessons of Fenaroli, a pupil of Durante. He became early in life celebrated as a dramatic composer, and in 1787 received an invitation from the empress Catherine of Russia to accept the office of dramatic composer to the court of St. Petersburg. He did not, however, long remain in that capital, for we find him in 1791 again in Italy, whence he was invited to Vienna by the emperor Leopold, being offered the appointment of conductor of the Italian opera in that city, in the room of Salieri. In the following year he accordingly proceeded to Vienna, and soon composed for the theatre there one of his best operas, "*Il Matrimonio Segreto.*" He next revised his opera of "*Il Pittore Parigino*," and produced it on the same stage. Shortly after this, the emperor Leopold died, when his successor, the emperor Francis, presented Cimarosa with a splendid gold snuffbox, as an acknowledgment of the sense he entertained of his talents; at the same time stating, that he had ceded to the wishes of the inhabitants of Vienna, by restoring their favourite Salieri to his office of opera conductor. Up to this period Cimarosa had made himself known by the composition of the following operas: "*Il Italiana in Londra*," 1779; "*Il Convicto*," "*Idue Baroni*," "*Gli Inimici Generosi*," and "*Il Pittore Parigino*," 1782; "*Artaserse*," of Metastasio, and "*Il Falegname*," 1785; "*Idue Supposti Conti*," 1786; "*Volodimiro*," "*La Ballerina Amante*," and "*Le Trame Deluse*," 1787; "*L'Impresario in Angustie*," "*Il Credulo*," "*Il Marito Disperato*," and "*Il Fanatico Burlato*," 1788; "*Il Convitato di Pietra*," 1789; "*Giannina e Bernadone*," "*La Villanelle riconosciuta*," and "*Le Astuzie Feminili*," 1790; and "*Il Matrimonio Segreto*," 1792. Cimarosa now resumed his function of chapel-master at Naples, where his talents and industry had acquired him numerous friends and admirers. He, however, continued his labours in that city only a very few years longer, producing there, amongst other minor works, the following: "*Il Matrimonio per Sussuro*," "*La Penelope*," "*L'Olimpiade*," and "*Il Sacrifizio d'Abramo*," in 1793; "*Gli Amanti Comici*," and "*Gli Orazi*," in 1797.

When the French revolutionary armies extended their successes to Naples, and occupied that city, during which time it was said that Cimarosa evinced a decided partiality for their cause, he lost the favour of the court, and at length very narrowly escaped the forfeiture of his life. He died at Venice in 1801 from the effects, according to some of his biographers, of the cruel treatment he experienced in the prisons of Naples. This fact, however, appears to rest on no good authority, as after his arrival at Venice in 1800, he not only completed the composition, and brought out his opera, of "*L'Imprudenti Fortunato*," but commenced writing another opera, entitled

"*Artemisia,*" only the first act of which he had completed before his death. Several composers afterwards attempted to finish it, and the piece in this state was announced for performance at Venice, but the public caused the curtain to be lowered in the middle of the second act. All the operas of Cimarosa are distinguished by their contrivance, originality of ideas, richness of accompaniment, and the skill displayed in scenic effect. These merits are peculiarly conspicuous in his *comic* operas. Most of his *motivi* are evidently *di prima intenzione,* and one cannot help feeling, as we listen attentively to each passage, that the score must have been dictated by the inspiration of the moment. The enthusiasm excited in Italy by the "*Matrimonio Segreto*" can hardly be conceived. In a word, it at once fixed the wavering taste of the Italians. Cimarosa himself presided at the piano during the first seven representations of the opera at Naples, a circumstance very unusual there. At Vienna, the emperor, after hearing the first representation of it, invited both the vocal and instrumental performers to a banquet, after partaking of which, they proceeded the same evening to the theatre, for its second performance.

Several traits have been cited of the modesty of this great master. A painter, desirous of paying him a compliment, said, that he considered him superior to Mozart. "Sir," replied Cimarosa with warmth, "*what would you think of the man who should say that you are superior to Raphael?*" Amateurs have differed much in opinion as to the comparative pleasure derivable from the dramatic works of Mozart and Cimarosa. Napoleon once asked Gretry, (who, *en passant,* knew little about Mozart's music) what was the exact difference between these two great composers. "Sire," replied Gretry, "Cimarosa places the pedestal in the orchestra, and the statue on the stage; whereas Mozart fixes the pedestal on the stage, and the statue in the orchestra;" meaning by this to express, that the renown of Cimarosa depended on the vocal, of Mozart, on the instrumental parts. Some of Cimarosa's serious operas, especially his "*Orazi e Curiaci,*" are as great in their style as his *buffa* compositions.

CINTI, (Signora) a female Italian singer, engaged at the King's theatre in 1823. She performed previously at the Italian opera at Paris.

CIPRANDI, a good Italian tenor singer; he sang at the opera in London from 1755 to 1765.

CIPRIANI, (Lorenzo) an Italian singer at the opera in London in 1796.

CIPRIANO DI RORE, one of the most renowned composers of the sixteenth century, was born at Mechlin, in Flanders, 1516. In the titlepage of a book published at Venice in 1549, he is called the scholar of Adrian Willaert. In the preface of the *Canti Carnascialeschi,* published at Florence in 1559, he is called *Cantore,* as if he had been merely a singer in the service of the house of Medicis. However, he seems to have spent the greatest part of his life in Italy as a composer; in which character he is mentioned with great respect by Zarlino, Vincenzo Galilei, Pietro Pontio, and almost every Italian musical writer of his time; and, after having been successively *maestro di capella* to the duke of Ferrara, the republic of Venice, where he was the immediate predecessor of Zarlino, and the duke of Parma, he died at the court of that prince, in 1565, aged forty-nine. His motets and madrigals were first published at Venice in 1544, and after his decease were republished with his masses. His "*Cantiones Sacras,*" or motets, were likewise printed at Louvain in 1573.

CIPRIANO, (Cormier) a violinist, resident in Poland; he was a scholar of Nazari, of Venice, and was born in that town. He composed much music for his instrument, and died at Warsaw in 1789.

CIRET, a French harpsichord player and composer for his instrument at the beginning of the sixteenth century.

CIRILLI, (Francesco) a Neapolitan dramatic composer about the year 1650.

CIRRI, (Giambattista) an Italian violoncellist and instrumental composer

between the years 1763 and 1795. Some of his music has been published in London, and other pieces at Berlin and in Italy.

CIVETTO, a violoncellist and composer for his instrument; some of his works were published previously to the year 1799.

CLAGGET, an English composer, and inventor of several improvements in musical instruments, which he commenced exhibiting to the public in what he called a musical museum, about the year 1789. His compositions are chiefly instrumental, the names of which are to be found in Preston's Cat. for 1797.

CLAIR, (J. M. LE) a French violinist and composer for his instrument. He was chamber-musician to Louis XV. He was assassinated in the streets of Paris in 1764.

CLARCHIES, (JULIEN) a violinist, born at Curacao in 1769. He was a pupil of Capron, and composed some instrumental music.

CLARI, (CARLO MARIA) of Pisa, a scholar of Colonna, and chapel-master of the cathedral of Pistoja. His excellent chamber duets and trios were not published till the year 1720; they had however been dispersed in manuscript long before that period, and though the duets of Steffani were more early known, it does not appear that they had been his model; for he was a composer of great eminence so early as the year 1695, when he set an opera for the theatre of Bologna, entitled "*Il Savio Delirante*," which was extremely admired. His style of *duetti* and *terzetti* certainly resembles that of Steffani; but we find no similarity of passage, and sometimes he is even superior to the *Abate*, in grandeur of subject and elegance of phrase, in his melodies. Handel is supposed to have availed himself of Clari's subjects, and sometimes of more, in the choruses of *Theodora*.

CLARK, (RICHARD) born at Datchet, near New Windsor, in 1786, was educated under Dr. Aylward and Mr. Sexton, in the choir of St. George's free chapel of Windsor, and under Stephen Heather, at Eton college. On the death of his grandfather, Mr. Sale, in 1802, Clark was elected his successor, as lay-clerk of St. George's chapel, and gentleman extraordinary at Eton college. In 1805, he was appointed a deputy at Westminster abbey for J. B. Sale, and on the death of Page was appointed deputy at his majesty's chapels royal, for Bartleman, and secretary to the glee club. In 1811, he quitted his places at Windsor. In 1814, he published, principally for the use of the above-named club, a volume containing the poetry of glees, madrigals, rounds, and catches, with a preface, in which is given an account of the national anthem of "*God save the King*," the music of which is there attributed, by Clark, to H. Carey; also a notice of the origin of the glee club, with some account of the word *madrigal*, and its introduction into this country about 1583; together with a list of the prizes given at different periods by the nobleman's catch club, and the glee club, up to the year 1812; some remarks on the custom of applauding the grace, "*Non nobis Domine;*" also his regret at not being able to discover the author of those beautiful words beginning,

When winds breathe soft along the silent deep,
The waters curl, the peaceful billows sleep.

The account of "*God save the King*" in this volume being contradicted, Clark set himself about finding the real author and composer; and after more than eight years research, (in which time he appears to have been most indefatigable) by a strong chain of circumstantial evidence he proves, that the national anthem was written by Ben Jonson, the music by Dr. Bull, and that it was first sung at Merchant Tailors' hall, on July 7th, 1607, by the gentlemen and children of his majesty's chapel royal, when king James I. was present, at a dinner given by that company on his escape from the Powder plot. This curious account was published in 1821, with forty-three plates, among which are portraits of Jonson, Bull, king James, &c.; the work appears by the list of subscribers to have been very highly patronised. There are, indeed, some curious facts in it which had previously not appeared

in print. After this work was published, Clark produced three tunes from very rare collections, which he had spoken of, but from their scarcity could not meet with in time to print for his subscribers; by these it is further proved, that the same air of "*God save the King*" existed in the reign of king Charles, and was composed by Bull.

On the death of Corfe, Clark was appointed one of the gentlemen of his majesty's chapels royal, and continued a deputy for J. S. Smith; he was also appointed a deputy at St. Paul's for Sale. Clark's compositions consist of several "*Chants, Commandments, Anthems, and Glees;*" one of these was a candidate for the prize given by the gentlemen of the glee club. None of them have been printed.

CLARK, (Rev. Mr.) a minor canon of St. Paul's, and celebrated tenor singer. He sang at the first institution of the Ancient concerts.

CLARKE, (Charles E. J.) the present organist of the cathedral at Worcester, was a chorister in the same cathedral. He was appointed organist to the cathedral at Durham before he had attained his sixteenth year, and two years afterwards, in 1814, a vacancy occurring in the situation of organist to the cathedral at Worcester, his native city, he was elected.

CLARKE (Dr. Jeremiah) was educated in the royal chapel, under Dr. Blow, who entertained so great a friendship for him that he resigned in his favour the place of master of the children and almoner of St. Paul's: Clarke was appointed his successor in 1693, and shortly after he became organist of that cathedral. In July, 1700, he and his fellow pupil were named gentlemen extraordinary of the royal chapel; and in 1704, they were jointly admitted to the place of organist. Clarke had the misfortune to entertain a hopeless passion for a very beautiful lady, in a station of life far above him; his despair of success threw him into a deep melancholy, and on the 5th of November, 1707, he shot himself. He was determined upon this method of putting an end to his life by an event which, strange as it may seem, is attested by the late Mr. Samuel Wesley, one of the lay-vicars of St. Paul's, who was very intimate with him, and heard him relate it. Being at the house of a friend in the country, he took an abrupt resolution to return to London: his friend, having observed in his behaviour marks of great dejection, furnished him with a horse and servant. Riding along the road, a fit of melancholy seized him, upon which he alighted, and giving the servant his horse to hold, went into a field, in a corner whereof was a pond and also trees, and began to debate with himself whether he should then end his days by hanging or drowning. Not being able to resolve on either, he thought of making, what he looked upon as chance, the umpire, and drew out of his pocket a piece of money, and tossing it in the air, it came down on its edge, and stuck in the clay; though the determination answered not his wish, it was far from ambiguous, as it seemed to forbid both methods of destruction. Being thus interrupted in his purpose, he returned, and mounting his horse, rode on to London; a short time after this he shot himself. The compositions of Clarke are few; his anthems were remarkably pathetic, at the same time that they preserve the dignity and majesty of the church style; the most celebrated of them are, "*I will love thee,*" printed in the second book of the *Harmonica Sacra;* "*Bow down thine ear;*" and "*Praise the Lord, O Jerusalem.*" The only works of Clarke published by himself, are lessons for the harpsichord, and sundry songs, which are to be found in the collections of that day, particularly in "*The Pills to purge Melancholy;*" but they are there printed without the basses. He also composed for D'Urfey's comedy of "*The Fond Husband, or the Plotting Sisters,*" that sweet ballad air, "*The bonny grey-ey'd morn,*" which Mr. Gay has introduced into the "*Beggar's Opera,*" and is sung to the words, "*'Tis woman that seduces all mankind.*"

CLARKE, (William) a professor of

the piano of much celebrity, resident in Edinburgh.

CLARKE, (Dr. JOHN) now *Clarke Whitfield*, was born at Gloucester in 1770. He commenced his musical education at Oxford, in 1783, under the late Dr. Philip Hayes, professor of music, went to Ludlow in 1789, under the patronage of the present Earl of Powis, and was elected organist of St. Lawrence's church in that town. In 1793, he took his degree of Mus. Bac. at Oxford, and in 1795 went to Ireland, being appointed organist of the metropolitan cathedral at Armagh. In the same year he was created Mus. Doc. by Trinity college, Dublin, and elected master of the choristers of Christchurch and St. Patrick's cathedral in that city, being honoured with the patronage of his excellency the present marquis of Camden, then lord-lieutenant of Ireland. Dr. Clarke returned to England in 1798, owing to the Irish rebellion; and was next elected organist and master of the boys of Trinity and St. John's colleges, Cambridge, which appointment he held for more than twenty years. In 1799, he was admitted Mus. Doc. in the university of Cambridge, and in that of Oxford in 1810. In 1814, he took the surname of Whitfield, by sign manual, on the death of his maternal uncle, Henry Fotherley Whitfield, Esq., of Rickmansworth park, Herts. In 1820, Dr. Clarke was elected organist and master of the choristers of Hereford cathedral; and in November, 1821, professor of music at Cambridge, by a majority in the senate of more than one hundred. Dr. Clarke is still resident at Hereford. His vocal compositions are numerous. The principal are, four volumes of cathedral music in score, several sets of glees, two volumes of vocal pieces, with original poetry, by Sir Walter Scott, Lord Byron, Mrs. Joanna Baillie, Mr. Hogg, &c. Various songs and glees, from the Lay of the last Minstrel, Marmion, Rokeby, Lord of the Isles, The Pirate, &c. many of which were popular, as, *"Fitz-Eustace," "Lochinvar," "The last Words of Marmion," "The Coronach," "The Cypress wreath," "Is it the roar of Teviot's tide?" "Ave Maria," "Sweet Teviot,"* &c. with numerous single miscellaneous songs, duets, and glees. An oratorio in two acts; the first act consisting of the crucifixion, the second of the resurrection. The crucifixion was inimitably performed in the cathedral at Hereford, at the triennial music meeting, 1822, by a select and numerous band, led by Mr. F. Cramer, and received with universal approbation. This oratorio excited additional interest from the publicity of the circumstance of its having been composed during the agonized feelings of the author, for the loss of his eldest son, an amiable young man, midshipman in his majesty's ship York, Capt. Mitford, who perished with the whole crew, December 24th, 1808. Dr. Clarke further edited several works, principally consisting of fifteen volumes of Handel's oratorios and coronation anthems, with a compressed accompaniment for the organ or piano-forte. The beauties of Purcell, in two vols.; two volumes of anthems, by celebrated composers; Arne's Artaxerxes; Matthew Lock's music in Macbeth; with numerous single songs, duets, glees, &c. &c.

CLASZEN, (F. L.) composer of some piano-forte music published at Manheim in 1780.

CLAUDE or CLAUDIN, le jeune, whom the French rank among their first composers of the sixteenth century, was a native of Valenciennes. He was not only in the service of Henry IV., but in great favour at the court of his predecessor Henry III., particularly in the year 1581, at the wedding of the duke de Joyeuse, when his music is said by several writers of the times to have produced an extraordinary effect. Thomas d'Embry, who was his intimate friend, and had the story from Claudin himself, relates what happened on this occasion in a less suspicious manner than the rest. "This great musician," says he, "at first caused a spirited air to be sung, which so animated a gentleman who was there, that he clapped his hand on his sword, and swore it was impossible for him

to refrain from fighting with the first person he met: upon which Claudin caused another air to be performed of a more soothing kind, which soon restored him to his natural temperament. Such power," continues he, "have the key, movement, measure, and inflexions of the voice over the affections." His works consisted chiefly of miscellaneous songs and psalms. His songs are chiefly French, and in many parts like the madrigals of Italy.

CLAUDIO, a violinist, born at Lucca. He was second violin at the Opera-house in London many years, and composed six solos for his instrument, published about the year 1740.

CLAUDIO DA CORREGGIO. See MERULO.

CLAYTON, (THOMAS) one of the royal band in the reign of king William and queen Mary. Having been in Italy, he persuaded himself that he could reform the bad musical taste of the English by his own compositions in the Italian style, and he accordingly, in the year 1705, arranged an opera called "*Arsinoe*," in which Dr. Burney says, "Not only the common rules of musical composition were violated in every song, but also the prosody and accents of our language."

CLAYTON, a composer of piano-forte music, now living. (Clementi's Cat.)

CLEEMANN, (F.) a native of Mecklenburg, published some German songs in 1797, and in 1800 a work entitled "*The Musician's Manual.*"

CLEGG, (JOHN) an English violinist. He travelled with Lord Ferrers to Italy, and much improved his taste during his stay in that country. Clegg, by the account of contemporary professors, seems to have been superior to all performers on the violin in tone and execution, till about the year 1742, when he had so deranged his faculties by intense study and practice, that he was confined in the hospital of Bethlehem, where, during intervals of sanity, he was allowed the use of his instrument; and it was long a fashionable, though inhuman amusement, to visit him there, among other lunatics, in hopes of being entertained by his fiddle or his folly.

CLELAND, (GEORGE) late organist of St. Mary's chapel, Queen-square, Bath, now a teacher of the piano-forte in London, has published, amongst other music, a selection of original chants, with a *Sanctus* and *Kyrie eleison*.

CLEMENS NON PAPA, (JACOB) an excellent Flemish composer, principal chapel-master to the emperor Charles V. Seven books of his motets, in four parts, were published after his decease, at Louvain, in 1567, as was his "*Missa Defunctorum*" in 1580. His style is clear, his harmony pure, and every subject of fugue or imitation simple and natural.

CLEMENT, (FRANZ. J.) born at Vienna in 1782; he displayed a great genius for music at a very early age. When seven years old he came to London, and performed publicly on the violin with the first masters of the day, in some instances taking the first violin part. In 1805, he was chef-d'orchestre at one of the theatres at Vienna. He has composed some instrumental music, chiefly at Vienna, among which we may especially notice "*Var. Op.* 1."

CLEMENTI (MUZIO.) We have no hesitation in extracting from the Musical Review, vol. ii. the following memoir of the above celebrated artist, as being by far the most satisfactory that has been seen in print:

"Muzio Clementi was born at Rome, in the year 1752. His father was a worker in silver of great merit, and principally engaged in the execution of embossed vases and figures employed in the Catholic worship. At a very early period of his youth, he evinced a powerful disposition for music, and as this was an art which greatly delighted his father, he anxiously bestowed the best instructions in his power on his son. Buroni, who was his relation, and who afterwards obtained the honourable station of principal composer of St. Peter's, was his first master. At six years of age he began sol-fa-ing, and at seven he was placed under an organist of the name of Cordicelli

for instruction in thorough-bass; at the age of nine he passed his examination, and was admitted an organist in Rome. This examination consists in giving a figured bass from the works of Corelli, and making the scholar execute an accompaniment, after which he is obliged to transpose the same into various keys. This Clementi affected with such facility, that he received the highest applause from his examiners. He next went under the celebrated Santarelli, the last great master of the true vocal school. Between his eleventh and twelfth years he studied under Carpini, the deepest contrapuntist of his day in Rome. A few months after he was placed under this master, he was induced by some of his friends, and without consulting his preceptor, to write a mass for four voices, for which he received so much commendation, that Carpini expressed a desire to hear it. It was accordingly repeated in church in the presence of his master, who, being little accustomed to bestow praise on any one, said to his pupil after his dry manner, 'Why did not you tell me you were about to write a mass? This is very well, to be sure; but if you had consulted me, it might have been much better.' Under Carpini he was practised in writing fugues and canons on the canto fermo, and his master was frequently heard to say, that had Clementi remained under his instruction a year longer, he might have passed his examination in counterpoint. During these studies he never neglected his harpsichord, on which he had made so great a proficiency between thirteen and fourteen, that Mr. Peter Beckford, nephew of the alderman of that name, who was then on his travels in Italy, was extremely desirous of taking him over to England. The declining riches of the Romish church, at this period, not giving much encouragement to the trade of his father, he agreed to confide the rising talents of his son to the care of Mr. Beckford, and soon after this Clementi set off for England. The country seat of Mr. Beckford was in Dorsetshire, and here, by the aid of a good library and the conversation of the family, Clementi quickly obtained a competent knowledge of the English language. The plan of study adopted by a man, who, independently of the great celebrity he has acquired by his own art, has made so uncommon a proficiency in the dead and living languages, and in the whole circle of belles lettres, would furnish a highly instructive lesson to the rising generation; and we regret that it is not in our power to communicate any particulars on so interesting a subject. With regard to his own art, we have learnt from good authority, that his early studies were principally employed on the works of Corelli, Alessandro Scarlatti, Handel's harpsichord and organ music, and on the sonatas of Paradies. His efforts to acquire preeminence on the harpsichord were in the mean time as indefatigable as they were successful; and at the age of eighteen he had not only surpassed all his contemporaries in the powers of execution and expression, but had written his Opera 2, which gave a new æra to that species of composition. Three years afterwards this celebrated work was submitted to the public. The simplicity, brilliancy, and originality which it displayed, captivated the whole circle of professors and amateurs. It is superfluous to add, what all the great musicians of the age have uniformly allowed, that this admirable work is the basis on which the whole fabric of modern sonatas for the piano-forte has been erected. The celebrated John Christian Bach spoke of it in the highest terms; but, although one of the most able players of his time, he would not attempt its performance; and when Schroeter arrived in this country and was asked if he could play the works of Clementi, he replied, "That they could only be performed by the author himself, or the devil!" Yet such is the progress which executive ability has made, that what was once an obstacle to the most accomplished talent, is now within the power of thousands. At the same time it should be remarked, that merely to execute the notes, is very far from expressing the intention of

the author, which can only be effected by a powerful hand, guided by a still more powerful mind. Those who have heard these compositions from the hand of the author and some of his best scholars, will readily acknowledge the justness of this remark. A well-known popular air with variations, his Ops. 3 and 4, and a duet for two performers on one instrument, were the next productions of his youthful pen. Soon after he had quitted Dorsetshire to reside in London, he was engaged to preside at the harpsichord, in the orchestra of the Opera-house; and had an opportunity, which he never neglected, of improving his taste by the performances of the first singers of that age. The advantage which he derived from this species of study was quickly shown by the rapid progress he made, beyond his contemporaries, in the dignity of his style of execution, and in his powers of expression. This, also, he carried into his compositions; and we have heard Dussek, Steibelt, Woelfl, Beethoven, and other eminent performers on the continent, who had had no opportunity of receiving personal instructions from Clementi, declare that they had formed themselves entirely on his works. His ability in extemporaneous playing has perhaps no parallel. The richness of harmonic combination, the brilliancy of fancy, the power of effect, and the noble style of execution, which he displays, make him stand alone in an age which has produced such a host of executive talent. We recollect being once present amongst many of the greatest musicians of the day, when Clementi was prevailed upon to treat the company with a performance of this description. The inspiration which beamed in his eye, the bard-like enthusiasm with which he swept the keys, and the admirable effects which he produced, astonished and delighted every body. Dussek was afterwards requested to play; and we remember, with pleasure, the modest and just reply which he made: 'To attempt any thing in the same style would be presumption; and what sonata, what concerto, or what other regular composition could a man play without falling into insipidity, after what we have heard!' His reputation, without the protection of any patron, rose with such rapidity, that, in a very short time, he received the same remuneration for his instructions as J. C. Bach; and the fame of his works and of his executive talents having spread over the continent, he determined, in the year 1780, and at the instigation of the celebrated Pacchierotti, to visit Paris. In that city he was received with enthusiasm, and had the honour to play before the queen, who bestowed on him the most unqualified applause. The warmth of French praise, contrasted with the gentle and cool approbation given by the English, quite astonished the young musician, who used jocosely to remark, 'That he could scarcely believe himself to be the same man.' Whilst he remained in that capital, he composed his Ops. 5 and 6, and published a new edition of his Op. 1, with an additional fugue. Having enjoyed the unabated applause of the Parisians until the summer of 1781, he determined on paying a visit to Vienna. In his way there he stopped at Strasburg, where he was introduced to the then prince de Deux Ponts, the present king of Bavaria, who treated him with the greatest distinction: and also at Munich, where he was received with equal honour by the elector. At Vienna, he became acquainted with Haydn, Mozart, and all the celebrated musicians resident in that capital. The emperor Joseph II., who was a great lover of music, invited him to his palace; where, in the latter end of the year 1781, he had the honour of playing alternately with Mozart before the emperor, and the grand duke Paul of Russia and his duchess. At Vienna, he composed three sonatas, (Op. 7) published by Artaria; three sonatas, (Op. 8) published at Lyons; and six sonatas, (Ops. 9 and 10) also published by Artaria. On his return to England, he deemed it necessary to publish his celebrated "*Toccata*," with a sonata, (Op. 11) a surreptitious copy, full of errors, having been printed without his knowledge in France. In the autumn of 1783, John Baptist Cramer, then about fourteen or

fifteen years of age, became his pupil. He had previously received some lessons from Schroeter, and was studying counterpoint under Abel. Clementi, at this time, resided in Titchfield-street, and Cramer used to attend him almost every morning, until the following year, when Clementi returned to France. Previous to his undertaking this second journey, he was engaged at the nobility's concerts, and had published his Op. 12; upon one of the sonatas of which work, both Dr. Crotch and Samuel Wesley afterwards gave public lectures in London. In the year 1784, he again came back to England, and soon afterwards published his Ops. 13, 14, and 15. From this period, to the year 1802, he remained in England, pursuing his professional labours with increasing reputation; and wishing to secure himself sufficient time for the prosecution of his studies, he raised his terms for teaching to one guinea per hour. His fame, however, was so great, that this augmentation of price rather increased than diminished the candidates for his instruction. The great number of excellent pupils, of both sexes, which he formed during this period, proves his superior skill in the art of tuition; the invariable success which attended his public performances, attest his preeminent talents as a player; and his compositions, from Op. 15 to Op. 40, are a lasting proof of his application and genius. Before the publication of this last work, he had produced one, the advantages of which have been, and are still felt and acknowledged, by almost all the professors of our time; we mean his excellent and luminous '*Introduction to the Art of Playing on the Piano-forte.*' About the year 1800, having lost a large sum of money by the failure of the well-known firm of Longman and Broderip, 26, Cheapside, he was induced, by the persuasions of some eminent mercantile gentlemen, to embark in that concern. A new firm was accordingly formed, and from that period he declined taking any more pupils. The hours which he did not thenceforward employ in his professional studies, he dedicated to the mechanical and philosophical improvement of piano-fortes; and the originality and justness of his conceptions were crowned with complete success. The extraordinary and admirable talents of John Field must be still fresh in the memory of a great number of our readers. These talents Clementi had cultivated with unceasing delight; and he has often been heard to say, 'That such was the quickness of conception, retentiveness of memory, and facility of execution, which this highly gifted boy possessed, that he seldom had occasion to make the same remark to him a second time.' With this favourite pupil, in the autumn of 1802, he paid his third visit to Paris, where he was received with unabated esteem and admiration. This pupil delighted every one who heard him; and what is still more worthy of remark, he played some of the great fugues of Sebastian Bach with such precision and inimitable taste, as to call forth, from a Parisian audience, the most enthusiastic applause. From Paris he proceeded to Vienna, where he intended to place Field under the instruction of Albrechtsberger, to which his pupil seemed to assent with pleasure; but when the time arrived for Clementi to set off for Russia, poor Field, with tears trembling in his eyes, expressed so much regret at parting from his master, and so strong a desire to accompany him, that Clementi could not resist his inclinations; they therefore proceeded directly to St. Petersburg. In this city Clementi was received with the greatest distinction; he played extemporaneously in the society of the principal professors with his accustomed excellence, and to the admiration of his audience; and having introduced Field to his friends, soon afterwards left Russia, in company with a young professor of the name of Zeuner. A short characteristic anecdote of Palschau, of St. Petersburg, who is, perhaps, the most exact fugue player in existence, may not be unacceptable to our readers. When Field had one day performed several of Sebastian Bach's fugues, in his exquisite manner, and to the inexpressible delight of all present, Palschau turned dryly round to Clementi, and said,

in a grave tone, '*Ma foi, il a bien étudié.*' Zeuner was the principal piano-forte player and teacher in Petersburg, and having received some instructions from Clementi during his residence there, he became so attached to his master, that he left all his scholars for the sake of accompanying him to Berlin. In the latter city Clementi played, both extemporaneously and from his works, before all the most eminent musicians with his wonted vigour and effect; and, after remaining there two months, took Zeuner with him to Dresden, the place of his birth, where he left him well prepared to acquire the reputation which he afterwards obtained. In Dresden, an unassuming, but very able and excellent young musician, of the name of Klengel, introduced himself to the acquaintance of Clementi, and, after obtaining some instructions, became exceedingly desirous of accompanying his master in his travels. Clementi was so much pleased with his character and talents, which have since become well known to the public, that he consented; and after a few weeks' residence at Dresden, he took him on to Vienna, where, during some months, his pupil worked very hard under his instruction. It was at this time that he became acquainted with and cherished, by counsel and the frequent exhibition of his own powers on the piano-forte, the rising talents of Kalkbrenner, who has since raised himself to such distinguished eminence. During the summer following, Clementi took his pupil Klengel a tour through Switzerland, and returned immediately afterwards to Berlin, where he married his first wife. In the autumn he took his bride through Italy, as far as Rome and Naples; and on his return to Berlin, having had the misfortune to lose her in childbed, he immediately left the scene of his sorrows, and once more visited Petersburg. In this journey he took with him another promising young pupil, of the name of Berger, who had previously received his instructions, and who is now the principal professor of the piano-forte at Berlin. At Petersburg, he found Field in the full enjoyment of the highest reputation; in short, he might be said to be the musical idol of the Russian nation. Here he remained but a short time; and finding relief from the contemplation of his severe loss in the bustle of travelling, he again went back to Vienna. The following summer, having heard of the death of his brother, he proceeded once more to Rome, to settle the affairs of his family. He then made short residences at Milan and various other places on the continent, where he was detained, in spite of his inclinations, by the disastrous continuation of the war; and seizing a hazardous opportunity of conveyance, in the summer of 1810, he once more arrived in England, and the year following married his present amiable and accomplished wife. Although, during this period of nearly eight years, he published only a single sonata, (Op. 41) his mind and his pen were still occupied in the composition of symphonies, and in preparing materials for his '*Gradus ad Parnassum.*' His first publication, after his return, was the appendix to his '*Introduction to the Art of Playing on the Piano-forte,*' a work which has been of infinite use both to the profession and to the public; and the demand for which has constantly augmented, in proportion as its excellence has been discovered and appreciated. He next adapted the twelve grand symphonies of Haydn for the piano-forte, with accompaniments for the flute, violin, and violoncello. This work was a great *desideratum*, since that which had already been published by Salomon was awkwardly and imperfectly done. Before he went abroad, he had adapted Haydn's '*Creation*' for the piano-forte and voices; and he now published the oratorio of the '*Seasons,*' which he had done in the same manner. He afterwards adapted Mozart's overture to '*Don Giovanni,*' besides various selections from the vocal compositions of the same author. The Philharmonic society having been now established, he gave two grand symphonies, which were received there, and at various other concerts, with enthusiastic applause. We understand, from good authority, that he has several other manuscript symphonies

ready for performance."—The following is nearly a complete list of Clementi's works:

Op. 1. "*Six Sonatas.*"—2. "*Six Sonatas, with Flute or Violin Accompaniment.*"—4. "*Six Sonatas, with Flute or Violin Accompaniment,*" dedicated to Mrs. Phillips.—5. "*Piano-forte Duet.*"—6. "*Three Sonatas, Violin and Violoncello Duets,*" dedicated to Mrs. Chinnery.—7. "*Three Sonatas.*"—8. "*Three Sonatas.*"—9. "*Three Sonatas.*"—10. "*Three Sonatas.*"—11. "*One Sonata.*"—12. "*Four Sonatas and one Duet, for two Piano-fortes.*" — 13. "*Six Sonatas, with Flute and Violin Accompaniment,*" dedicated to Count de Brürl.—14 and 15. "*Three Sonatas, with Violin Accompaniment.*"—16. "*La Chasse.*"—17. "*Capriccio.*"—19. "*Musical Characteristics.*"—20. "*Single Sonata.*"—21. "*Three Sonatas for Flute or Violoncello, and Violin Accompaniment,*" dedicated to Miss Meysey.—22. "*Three Sonatas for Flute or Violoncello, and Violin Accompaniment,*" dedicated to Miss Maria Caroline Blake. —23. "*Single Sonata.*"—25. "*Six Sonatas,*" dedicated to Mrs. Meyrick.—26. "*One Sonata.*"—27. "*Three Sonatas, with Violin and Violoncello Accompaniment,*" dedicated to Miss Blake.—28. "*Three Sonatas, with Violin and Violoncello Accompaniment,*" dedicated to Miss Gilding.— 29. "*Three Sonatas, with Violin and Violoncello Accompaniments,*" dedicated to Mrs. Benn.—31. "*One Grand Sonata, with Flute Accompaniment.*"—32. "*Three Sonatas,with Flute and Violoncello Accompaniment,*" dedicated to Miss Newbury.—33. "*Three Sonatas, with Flute and Violon. Accompaniment,*" dedicated to Miss Janson.—34. "*Two Sonatas and two Capriccios,*" dedicated to Miss Savory.—35. "*Three Sonatas.*"—36. "*Six Progressive Sonatinas,*" sixth Edition.—37. "*Three Sonatas,*" dedicated to Miss Gompertz.—38. "*Twelve Waltzes, with Flute Accompaniments,*" new Edition. — 39. "*Twelve Waltzes, with Tambourine and Triangle Accompaniments.*"—40. "*Three Sonatas,*" dedicated to Miss Fanny Blake.—41. "*One Sonata,*" new Edition, dedicated to the Rev. John Banks.—42. "*Introduction to the Art of Playing on the Piano-forte,*" tenth Edition.—43. "*Second Part of Introduction to the Art of Playing on the Piano-forte.*"—44. "*Gradus ad Parnassum,*" vol. i. and ii., dedicated to Her Excellency the Princess Sophia Wolkonsky.—46. "*Sonata,*" dedicated to Kalkbrenner.—47. "*Two Capriccios,*" dedicated to Mrs. Clementi.—48. "*Fantasia, with Variations on 'Au clair de la lune,'*" dedicated to Madame Moreau.—49. "*Twelve Monferrinas,*" dedicated to Signora Barbarina Frigerio.—50. "*Three Sonatas,*" dedicated to Cherubini.—51. "*Three Duettinos,*" dedicated to his child, Cecilia Susanna.—52. "*Third and last Volume of the Gradus.*"

CLERAMBAULT, (Louis Nicolas) a French vocal composer, and a great favourite of Louis XIV. He died at Paris in 1749.

CLEREAU, (Pierre) a French composer of vocal music, published at Paris, in the middle of the sixteenth century, "*Chansons Spirituelles à quatre Voix,*" and a work entitled "*Tricinia.*"

CLERICO, (Francesco) ballet-master and dramatic composer at Venice in 1789.

CLIFFORD, (Rev. James) a minor canon of St. Paul's, died about the year 1700. He edited, in 1664, a useful little book, containing a collection of the words of the services and anthems used in our collegiate and cathedral churches.

CLIFTON (John C.) was born in London in 1781: he was intended for mercantile life by his father, who at length, however, on the persuasion of his son, placed him under the musical tuition of R. Bellamy, father to the present Bellamy, who was related to the Clifton family. R. Bellamy was at that time almoner and master of the choristers of St. Paul's cathedral. Under his able instructions Clifton remained nearly five years; at the expiration of which time his father sent him to a classical school, and again wished to turn his mind to commercial pursuits, at the same time not purposing to neglect his musical education; which soon after re-

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commenced under the celebrated Charles Wesley, of whom Clifton became a favourite pupil. Again, however, his father took him suddenly from his musical pursuits, and placed him in a counting-house, to the duties of which he could not at all get reconciled. When about eighteen years of age, he became acquainted with Cimador, Spagnoletti, and other musicians, who changed and improved his taste to such a degree that he determined immediately to follow music as a profession; but when on the point of doing so, he was given a situation in the government stationary-office, where he did not continue more than two years, again finding calculation and account-books to interfere too much with his favourite pursuit. The first opening of Clifton's professional life was at Bath, where he was engaged to conduct the musical department of the Harmonic society, for which he set to music a Latin grace, "*Seu edamus,*" written by Dr. Morgan, and which continued to be sung for many years before supper. While at Bath, he composed several glees and songs, among the latter his admired song, "*If music be the food of love.*" In 1802, he visited Ireland, with the best introductions. During the time of his residence there, he met with great encouragement in composition, and published many of his works in Dublin; he also wrote a biographical sketch of his friend sir John Stevenson, for one of the literary reviews. In 1815, Clifton produced a musical piece called "*Edwin,*" at Crow-street theatre, the music of which was well received. He resided in Ireland, chiefly in Dublin, for nearly fourteen years, and conducted during that time several concerts. The last which he conducted, conjointly with sir John Stevenson, did credit to their feelings, as well as to all the professors, who volunteered their services, it being for the benefit of the poor of Ireland, who were then in a state of famine. The concert was on a very grand scale, and to make it more attractive, Clifton collected from the military bands all who were able to sing, and rehearsed them in the choruses of Haydn, Mozart, and Beethoven. He likewise added some hundreds of the charity children, and taught them Handel's hallelujah chorus, which produced a sublime effect. The orchestra was composed of more than four hundred performers. For his exertions on this occasion, Clifton received the public thanks of the committee, and was offered a professor's degree, which his modesty declined. In 1816, he finished a "*Theory of Harmony simplified,*" and invented a machine called the *Eidomusicon,* which, being fastened to the piano-forte, over the action, produced the notes and chords as they were struck, and gave you the different intervals so distinctly, that the eye and the ear were engaged at the same time, which rendered vocal distances easily attainable for sight-singing. He next publicly lectured on his new plan and invention, which gave much satisfaction. Being advised to publish it, he came to London and prepared his book for the press; but finding the expenses enormous, and the difficulty attending the prosecution of his new design to be very great, he abandoned the idea altogether. In 1818, Clifton adopted the principles of Logier's system, and settled in London, where he holds a highly respectable rank in his profession, as a teacher of singing and of the theory and practice of harmony. The following list contains Clifton's principal vocal publications:

Songs: "*If music be the food of love,*" "*Nay, if you threaten,*" "*When I am doomed,*" "*It may be love,*" "*Sweet stream,*" "*A thousand charms,*" "*The moments fly,*" "*Here is the bower,*" "*Think, oh think,*" "*The first whisper of love,*" "*Give me the lyre,*" "*Answer to it,*" "*Edward and Emma,*" "*Mary,*" Serenade, "*O come,*" "*I live in thy smile,*" "*The Moss Rose,*" "*Twelve Moral Songs,*" "*A bumper of sparkling wine,*" "*My Sarah dear,*" "*Love and Kilarny,*" "*The Sleeper,*" "*Near the purple moon,*" "*Soft as the violet bank,*" "*The first dawn of love,*" "*The Lark,*" "*British Melodies,*" "*Irish Songs,*" and "*As through life.*" Glees: "*Come to these*

*scenes,*" "*Seu edamus,*" "*The Maid of Truro,*" "*Kain Ullin,*" "*Thersis,*" "*Two Glees harmonized,*" "*Fresh flows,*" "*A Blossom,*" "*On a rock,*" "*Hushed is the harp,*" "*Dirge of the Princess,*" "*'Tis live to young loves,*" "*Two Volumes British Melodies.*" "*One Volume French Songs,*" "*One Volume Moral Songs.*" Duets: "*See when the falling day,*" "*O'er Albion's bier,*" "*Faithful Love,*" "*When care is drowned,*" and "*Farewell to thee.*" (Clementi's Cat.)

CLIVE, (Mrs.) a good English actress and comic singer. She first appeared at Drury-lane theatre in 1730.

COBB, (Richard) organist to Charles I. of England. Several of his compositions may be found in "*The Triumphs of Oriana.*"

COBBOLD, (William) an English composer of madrigals and psalms at the close of the sixteenth century. Some of his compositions are to be found in Thomas Este's collection of psalms, published in 1591, and in a work entitled "*The Triumphs of Oriana,*" published in 1601.

COBHAM, an excellent violinist, engaged at the King's theatre in 1818. He died at Chelsea in the year 1819, aged only forty-six.

COCCHI, (Gioacchino) a Neapolitan dramatic composer; he was engaged in 1757 to write for the opera in London. When he first arrived in England, he brought over the new passages that were in favour at Rome and Naples, to which, however, he added so little from his own stock of ideas, that, by frequent repetition, the public was soon tired of them; and his publications in this country are now as much forgotten as if he had lived in the fifteenth century. He remained here long enough to save a considerable sum of money by *teaching* to sing. Plutarch informs us that Dionysius the tyrant of Syracuse, when he had lost his kingdom, became a schoolmaster, the common resource of opera composers and singers, who, after being dethroned in the theatre, often submit to the same drudgery. In 1762, his engagement as opera composer in London ceased. About 1772 he retired to Venice, where he had been *maestro* of a *conservatorio* before his arrival in England. The exact year of his death is unknown.

COCCIA, (Carlo) a celebrated dramatic composer, was born at Naples about the year 1792. He studied counterpoint under Finaroli, and theatrical composition under Paesiello. In the year 1820 he went to Lisbon, where he was engaged for two years as composer to the theatre, and produced during that time four operas. From Lisbon he came to this country, where he arrived in August, 1823, and was engaged for the season of 1824 at the opera in London, as composer and conductor. This master is said to inspire great hopes in the musical world. His most admired operas are, probably, "*La Festa della Musica,*" "*La Clotilde,*" "*La Selvaggia,*" and "*Fajel.*" The following list comprises the principal of his works:

At Rome, "*Il Matrimonio per Cambiale,*" composed in 1808, and "*Rinaldo d'Asti,*" in 1816. At Florence, "*Il Poeta fortunato,*" 1808, "*Carlotta e Werter,*" 1814, and "*Fajel,*" 1819. At Ferrara, an opera, in 1809, the name of which we have not been able to procure. At Venice, farces, "*La Verita nella buzia,*" 1810, "*La Matilde,*" 1811, "*I Solitari,*" 1812, "*Arrighetto,*" 1814, and "*Il Crescendo,*" 1815: operas, "*Il Sogno verificato,*" 1812, "*La Selvaggia,*" 1814, "*Euristea,*" 1815, "*Clotilde,*" 1816, "*Claudine in Torino,*" 1817, and "*Etelinda,*" 1817. In Trieste, two cantatas, "*La vera Gloria,*" 1817, and "*La Fedeltà,*" 1819. At Padua, a cantata on the occasion of the entry into Paris of the allied forces. At Milan, two operas, "*Evelina,*" 1815, and "*I begli Usi di Citta,*" 1816. At Turin, an opera, "*Teseo e Medea.*" At Genoa, an opera, "*Donna Caritea,*" 1818. At Lisbon, four operas, "*Atar,*" 1820, "*Mandane,*" 1821, "*La Festa della Rosa,*" 1821, and "*Elena e Costantino,*" 1821; also a cantata, "*Il Genio Lusitano,*" 1820. At Treviso, a cantata on occasion of the birth of the king of Rome.

COCHEREAU, a celebrated French singer at Paris towards the close of the seventeenth century; he likewise composed some ariettes.

CŒURIOT. See CURIOT.

COGAN, (Dr. PHILIP) an English composer, chiefly of instrumental music, since the year 1788. He resides in Ireland.

COGGINS, (JOSEPH) an English professor of the piano-forte, was for many years a pupil and assistant of the late Dr. Callcott. He published, in 1815, an excellent work called "*The Musical Assistant; containing all that is truly useful to the theory and practice of the piano-forte, explaining, by the most easy method, the use of every musical character necessary for the information of young performers; with appropriate preludes and lessons; also a complete dictionary of the musical terms adopted by the best modern masters.*" He has also published a divertimento from a theme of Steibelt's, and other piano-forte music, in very good taste.

COICK or LE COQ, (GIAN) author of several songs in the collections of his time, particularly of one in five parts, printed at Antwerp by Susato, 1545, in the sixth book of "*Chansons à cinq et six Parties.*" In this song, the two upper parts are in canon, in which the second part inverts the melody of the first, while the other three move in fugue. "*Tout à rebours va mon affaire,*" is the motto of this canon. This composition is curious and valuable, merely from the difficulty of its construction.

COIGNET, a merchant at Lyons. He was a collaborator with J. J. Rousseau in the opera of *Pygmalion.*

COLASSE, (PASCAL) chapel-master to Louis XIV., was born at Paris in 1636. He was a pupil of Lulli, and took him for his model in all his compositions, as the following lines testify:

Colasse de Lulli craignit de s'écarter,
Il le pilla, dit-on, cherchant à l'imiter.

But it is said that, whether he imitated Lulli or not, his opera of "*Thetis and Peleus*" will always be esteemed an excellent production. There are besides of his composition, motets and songs. Colasse destroyed both his fortune and health in an infatuated pursuit of the philosopher's stone, and died at Versailles in the year 1709.

COLBRAN, (ISABELLA ANGELA.) See ROSSINI.

COLEMAN (Dr. CHARLES) was a gentleman of the private music of king Charles I. After the rebellion he taught music in London. Coleman, Henry Lawes, captain Cook, and George Hudson, composed the music to an entertainment written by sir William D'Avenant, intended as an imitation of the Italian opera, and performed during the usurpation, at Rutland-house, in Charter-house-yard.

COLETTI, (A. B.) a Venetian dramatic composer at the beginning of the eighteenth century.

COLIZZI, (JEAN) an Italian instrumental composer in the latter half of the last century. Some of his music was published in London. (Preston's Cat. 1797.)

COLLA, (GIUSEPPE) husband of Agujari the singer, and composer of most of the music which she sung in public during her stay in England. Dr. Burney says that Colla's music, though often good, was by no means either very original or varied.

COLLARD, a violinist, engaged at the King's theatre in 1818, also at the Vocal concerts.

COLLET, (RICHARD) an English violinist. He was reckoned among our principal native performers on that instrument in 1745; but having neither taste nor knowledge of music, he was always an inelegant player.

COLOMBE or COLOMBA, an instrumental composer at Paris in 1783.

COLOMBINI, an author of some madrigals published at Venice in 1633.

COLONNA, (FABIO) a Roman nobleman and celebrated mathematician, published, in 1618, a speculative work, now become very scarce, on the division of the scale, which at no time could be of much use to practical musicians, but at present, when so many better treatises on harmonics are extant, would not be read, if it could be found. Colonna died in 1647.

COLONNA (Giovanni Paolo) was born at Brescia in 1630. He was chapel-master at Bologna. He composed but few operas: but he published, about the latter end of the last century, many excellent works for the church, of which P. Martini has given a list to the amount of twelve, in the second volume of his history of music. It was the opinion of Dr. Boyce, that Colonna was Handel's model for choruses accompanied with many instrumental parts different from the vocal. His psalms in eight parts, published at Bologna in 1694, have been very justly admired for their masterly composition.

COLTELLINI, (Celeste) a celebrated Italian female singer since the year 1780.

COMA, (Annibale) a composer of madrigals, published at Venice at the latter end of the sixteenth century.

COMANEDO, (Flaminio) a composer of canzonets, published in Venice and Milan at the beginning of the seventeenth century.

COMI, (Gaudenzio) an Italian musician in the service of the prince of Conti, at Paris, in 1790. He has published some symphonies and other instrumental music since the year 1786.

COMIN, (Giacomo) music-master to queen Margaret of France, and composer of some Italian part-songs, lived in 1589.

COMPTON, (Henry) an English composer of piano-forte music, now living. His latest work is "*Marie Louise*," a French air, with variations for the piano-forte. It is said that the empress Maria Louisa was accustomed to play this air to Napoleon, to calm his temper when ruffled.

COMTE, (Monsieur le) a principal singer at the grand opera at Paris in 1820.

CONCIATINI, (Giovanni Carlo) an eminent singer of the Bolognese school, was born in 1745. He was first singer at the opera at Berlin till 1796, when he retired with a handsome pension from the Prussian court.

CONDELL, a good violinist at the King's theatre in 1818.

CONFORTI, (Giovanni Battista) a pupil of Claudio da Corregio, published a book of madrigals at Venice in 1567.

CONFORTO, (Nicolo) composer of the opera "*Antigono*," which was successfully produced in London in 1757.

CONOBIO, a composer of some flute and violin music, published at Paris in 1780.

CONRAD (J. G.) published some preludes for the organ at Leipsic in 1798.

CONRADI, (Johann Georg) chapel-master at Dettingen, was one of the first opera composers for the Hamburgh theatre in the years 1691, 1692, and 1693.

CONSATO, (Nicola) an Italian dramatic composer. One of his operas, "*Antigono*," was performed in London in 1757.

CONSTANTINI, (Fabio) a Roman composer of sacred vocal music about the year 1630. He also published a collection of the vocal works of the most esteemed masters of the preceding ages.

CONTAMINE (Mlle. de) published a collection of airs of her composition, with an accompaniment for the guitar, at Paris, in 1780.

CONTAMINE, (Cousin de.) See Cousin.

CONTI, (Angiola, called La Taccarina) a much esteemed Italian prima donna about the year 1760.

CONTI, (Giacomo) *chef-d'orchestre* of the Italian opera at Vienna in 1790. He has composed much instrumental music.

CONTI (Giovachino, called Gizzielo, from his master Gizzi) was a celebrated Italian singer about the year 1750. He was engaged by Handel for the opera in London. Conti excelled in the pathetic. At the time he was in England he was a young singer, and so modest and diffident, that when he first heard Farinelli at a private rehearsal, he burst into tears and fainted away from despondency. Gizzielo narrowly escaped with his life during the earthquake which happened at Lisbon in 1755, and he was impressed with such religious awe on witnessing that tremendous calamity, that he retreated to a monastery, where he ended his days.

CONTI, (Ignazio) an Italian composer of dramatic music in the service of the em-

peror of Germany at Vienna; his compositions bear date from the year 1728 to 1736.

CONTI, (Laura) a female Italian singer, educated at the conservatory of *L'Ospidaletto* at Venice. Dr. Burney was delighted with her taste and expression; he heard her at Venice in 1770. She was a pupil of Durante.

CONTI, (Nicolo) a composer of Italian songs about the year 1750.

CONTI, (Francesco) a celebrated theorbist, born at Florence, was, upon the decease of Ziani, in 1703, appointed vice chapel-master to the emperor of Germany, at Vienna. He composed an opera entitled "*Archelas Rè di Cappadocia,*" the words whereof were written by Abbate Pariati; as also the opera of "*Clotilda,*" performed at London in the year 1709. He was also the composer of various other dramatic pieces; among which may be remarked the comic opera of "*Don Quixote,*" said to be one of the first examples of *good* comic dramatic music. The following anecdote of Conti is preserved. In the year 1730, this musician, having been insulted at Vienna by a secular priest, took satisfaction on the spot, by beating the holy father. The transaction having been public, a criminal process was issued against Conti; he was convicted, and an ecclesiastical sentence passed upon him, that he should be exposed for an hour, each of three successive days, at the great door of the cathedral church of St. Etienne. The emperor commuted the sentence to one instead of three humiliating exhibitions to which he had been condemned; but not having conducted himself with sufficient humility on the first occasion, he was ordered to suffer the remaining portion of his original sentence, by being exposed on the other two days, dressed in a loose robe or shirt, and bearing in his hand a lighted torch; to this was superadded a fine of one thousand francs, to be given to the priest who had been struck. All the expenses of the proceedings were ordered to be defrayed by him; that he should be imprisoned four years; and after that, banished for ever from the Austrian dominions. On this occasion the following epigram appeared:

Non ea musa bona est musica, composuisti
Quam, Conti, tactus nam fuit ille gravis
Et bassus nimium crassus, neque consona clavis,
Perpetuo nigras hic geris ergo notas.

CONTINI, (Giovanni) chapel-master at Brescia, and composer of madrigals and sacred music, published at Venice between the years 1560 and 1570.

CONVERSI or CONVERSO, (Girolamo) born at Correggio, composed two books of madrigals, published at Venice in 1575 and 1584. His madrigal, "*When all alone my pretty love,*" will ever be a favourite with the amateurs of this style of music.

COOK (Henry) was educated at the chapel royal, during the reign of king Charles I.; but at the commencement of the rebellion he quitted it, and entered the army. About the year 1642, he had interest enough to obtain a captain's commission; and, from that time, he was always distinguished by the name of captain Cook. The loyalty and skill of this musical soldier recommended him to the notice, and secured him the patronage of Charles II.; by whom he was not long afterwards appointed master of the children of the royal chapel. A hymn in four parts, composed by Cook, was performed instead of the Litany, in the chapel of St. George, at Windsor, by order of the sovereign and the knights of the garter, on the 17th of April, 1661. None of his church music has hitherto been printed; and, if we may judge from his few secular compositions that are to be found dispersed in the collections of the times, he seems to have by no means possessed the requisite qualifications for the high office to which he was appointed. In the second part of Playford's "*Musical Companion,*" published in 1667, there are two or three of his songs, which are in almost every respect dry and uninteresting. He was the musical instructor of Humphrey, Blow, and Wise; and, as Anthony Wood informs us, died of grief in the year 1672, in consequence of the talents and musical

reputation of his pupil Humphrey having become far superior to his own.

COOKE, (Dr. BENJAMIN) a celebrated English musician, was the son of Benjamin Cooke, a music-seller in New-street, Covent-garden. About the year 1780, he was organist and master of the boys of Westminster abbey. Dr. Cooke composed many beautiful vocal pieces; among which may be named, the duets of "*Thyrsis when he left me,*" and "*Let Rubinelli charm the ear;*" also the glees, "*Hark the lark,*" "*How sleep the brave,*" "*In paper case,*" and "*In the merry month of May;*" the latter of which is an admirable imitation of the ancient madrigal style. Dr. Cooke had the character of a most amiable and agreeable man. Miss Hawkins, in her anecdotes, says, "No one was ever less vain of superior excellence in an art, or rather, less sensible of it, than Dr. Cooke; he certainly supposed that every body could do what he did, 'if they would but try;' and he would lend his abilities to assist, in the least ostentatious manner. When seated at the organ of Westminster abbey, where no one ever excelled him in accompanying an anthem, he would press every hand that could be useful into his service; and, even at the risk of addressing himself to persons ignorant of the first principles of music, would say to any lad, who had strolled into the church and found his way up to the organ, 'Young gentleman, can't you lend us a hand here?' To his boys he would say, 'Come, come, don't stand idle; put in one hand here under my arm.'" Dr. Cooke died in the year 1793.

COOKE, (ROBERT) organist and master of the choristers of Westminster abbey, died in the year 1814. He was a composer of some excellent vocal music. The most admired of his works, is, "*An Ode to Friendship,*" which was sung on the first night of the British concerts. Among his other works are, "*In the rose's fragrant shade,*" glee, four voices; "*Love and folly were at play,*" glee, four voices; "*Mark where the silver queen,*" glee, four voices; "*Queen of the Sea,*" "*Round thy pillow,*" three voices; "*Soft Spirit,*" three voices; &c. &c. (Birchall's Cat.)

COOKE (NATHANIEL) was born at Bosham, near Chichester, in 1773. He received the principal part of his musical education in London, from his uncle Matthew Cooke, organist of St. George's, Bloomsbury. N. Cooke has published many small pieces for the piano-forte, some of which are particularly pleasing, and their value not sufficiently appreciated by the composer, who has taken little pains to recommend or give them publicity. He has further published "*A Collection of Psalms and Hymns for the Use of the Brighthelmstone Church Choir,*" which includes a well-constructed canon, "*I have set God always before me,*" and a "*Te Deum laudamus,*" that has been much admired at Brighton, having been sung in the church nearly every Sunday for fifteen years past, and is still constantly inquired after. N. Cooke has various compositions, vocal and instrumental, ready for publication. We understand that, at the election of an organist for the parish church at Brighton, though several candidates were put in nomination, all the persons present, amounting to four hundred, with one exception only, held up their hands in Cooke's favour.

COOKE, Senior, professor of the hautboy at the royal academy of music. He is an excellent theoretical and practical musician.

COOKE, (THOMAS) son of the preceding, was born in Dublin. Having evinced an early genius for music, he studied under his father, and at seven years of age played a concerto on the violin in public, with an effect and precision hardly ever equalled by so young a performer. A talent for composition soon appeared, when he had the advantage of further instruction in theory from the celebrated Giordani, at that time resident in Dublin. It may be asserted, without any chance of contradiction, that no living musician has a greater knowledge than T. Cooke of the various musical instruments now in use, on nine of which he performed *solos* for his benefit, in one night,

at Drury-lane theatre, about four years ago, and for all of which he writes with much facility. At a very early age, T. Cooke succeeded to the directorship and leading of the music at the theatre royal, Dublin. While in this situation he composed several musical pieces, which were eminently successful; but the ambition of ardent genius is seldom at rest so long as there is any thing to attain; and to the surprise of all his friends he suddenly announced himself in Dublin, to perform the arduous singing character of the *Seraskier*, in the "*Siege of Belgrade.*" The play-going part of the town knew not what to think, not having the least idea of his possessing any vocal powers beyond those necessary to join in a glee; but it proved that he well knew his ground, for, to the astonishment of a most brilliant house, (it being his own benefit) he acquitted himself in such a manner as at once to place him on the line of first-rate singers. After this successful *début*, he, at the request of the proprietors, played some nights more in Dublin, and soon afterwards, having occasion to visit London, he accepted a proposal from the proprietors of the English opera, at which theatre he filled the situation of first singer some seasons, during which time he composed many successful operas. This led to offers from Drury-lane, where he closed an engagement for a series of years as principal singer, and at which theatre he is now engaged as musical director, leader, and composer. His preference to the duties attached to these latter situations, may be naturally accounted for, by their having been the objects of his earliest pursuit. T. Cooke was married early in life to Miss Howells, formerly of Covent-garden theatre, and a singer possessing many first-rate acquirements; having a family, she left the stage. Their eldest child is a daughter, who has a most extraordinary musical talent, being a scientific performer on the piano-forte and harp; and fortunately nature has bestowed upon her a voice of the most perfect order, which, under her father's able tuition, she has cultivated to a high degree of perfection. We learn it is the intention of this young lady to devote herself to concert singing, and giving instruction in vocal music, on the principles so very successfully adopted by Miss M. Tree, Miss Povey, Mrs. Austin, &c. who have for some years been also Cooke's pupils. T. Cooke's two sons are students at the royal academy of music; and at the late examination of the pupils of that establishment, one of them was awarded a silver medal. They give every promise of becoming ornaments to the musical profession. We cannot better prove the estimation in which T. Cooke is held in the various branches of his profession, than by enumerating some of the situations and societies to which we have ascertained he has with unanimous concurrence become attached. He has been elected a member of the Philharmonic society, of the royal academy of music, of the nobleman's catch club, and of the glee club; director, leader, and composer of the music to the theatre royal, Drury-lane; and principal tenor singer to the Bavarian legation, at their chapel in Warwick-street, Golden-square, &c. &c.

T. Cooke's publications are numerous and of extensive sale. He is happy in the esteem of a most respectable private circle of acquaintance; he possesses a lively wit, and his society is much sought by those who appreciate talent, combined with a liberal, unaffected, and cheerful disposition.

His principal compositions are as follows: Operas: "*Frederick the Great,*" (Power.) "*The King's Proxy,*" (Fentum.) Songs: "*Who would not love,*" (Power.) "*Lilla come down to me,*" (Power.) "*No joy without my love,*" (Power.) "*This is love,*" (Harm. Inst.) "*Father, accept the humble prayer,*" (Harm. Inst.) "*The smile of early love,*" (Clementi.) "*Bolivar's March,*" Clementi. "*The Shepherd Boy,*" (Clementi.) "*Remember the moment,*" (Clementi.) "*Pot Pourri,*" harp, (Power.) Piano-forte duets: "*Triumphal March,*" (Harm. Inst.) "*Ah se puoi,*" (Harm. Inst.) Overture to "*Maid or*

*Wife,*" (Harm. Inst.) "*Heart beating,*" (Harm. Inst.) "*Caermarthen House,*" (Harm. Inst.) "*Irish Capriccio,*" (Goulding.) Glees, "*Fill my boy,*" (Power.) "*A knight there came,*" four voices; "*Comrades come,*" three voices; (Williams.) Piano-forte, "*Lord Hardwick's March,*" (Power.) "*Pastoral and Military Overture,*' (Williams.) "*Scale, with fifty-seven Variations for young Performers on the Piano-forte,*" (Goulding.)

COOMBE (WILLIAM FRANCIS) was born at Plymouth, in Devonshire, in 1786. He began his musical studies under his father, who is a professor of singing at Plymouth, in which town he sang at the early age of nine years, on occasion of some oratorios being given, at which the principal London performers were present. He next studied music under Churchill, and a short time with Jackson, of Exeter. At the age of fourteen he was appointed organist of Chard, in Somersethire, afterwards at Totness, in Devonshire, which situation he held for nine years, subsequently removing to Chelmsford, in Essex, where he has held the organist's place eleven years. Having been much engaged in teaching, he has had but little time for composition. He has, however, published a few sonatas, &c. chiefly for the use of his pupils.

COOMBS, (JAMES MORRIS) born at Salisbury, was admitted a chorister in the cathedral, and received his musical education from Dr. Stephens and Mr. Parry. At an unusually early period of life he composed and published a "*Te Deum,*" which was much admired for its originality, and is still occasionally performed in various cathedral churches. In 1789, he was appointed organist of Chippenham. He afterwards published several single songs, glees, a set of canzonets, &c. many of which were very popular. In 1819, he edited a selection of *psalm tunes,* which is very highly approved of, and has an extensive circulation. His last attempt in composition, was an "*Agnus Dei,*" by competent judges deemed particularly beautiful; it has hitherto remained in manuscript, but is now about to be published. He died in the year 1820, aged fifty-one, to the great regret of numerous friends, who properly appreciated his professional abilities, and who respected his social qualities as a neighbour.

COPERARIO or COOPER, (JOHN) a celebrated performer on the *viol da gamba,* and composer for that instrument and the lute, was one of the musical preceptors to the children of king James I. Some of his vocal compositions are to be found in sir William Leighton's collection, and there are several others extant in manuscript. In conjunction with Laniere and another person, he composed the songs in a masque written by Dr. Campion, on the marriage of the Earl of Somerset with lady Frances Howard, (the divorced countess of Essex) which was represented in the banqueting-house at Whitehall, on St. Stephen's night, 1614. One of the songs in this masque, beginning with the words "*Come ashore,*" is inserted in Smith's "*Musica Antiqua,*" as a specimen of the music of this composer, Coperario was the author also of "*Funeral Tears for the Death of the Right Honourable the Earl of Devonshire; figured in seven Songes, whereof six are soe set that the Wordes may be expressed by a treble Voyce alone, to the Lute and Base-Viol, or else that the meane Part may be added, if any shall effect more fulnesse of Parts. The seventh is made in forme of a Dialogue, and cannot be sung without two Voyces,*" printed in 1606; and "*Songs of Mourning and Bewailing the untimely Death of Prince Henry,*" printed in 1613. It has been supposed by some persons that Coperario was, by birth, an Italian. This, however, is an error, arising from the circumstance of his having Italianized his plain and genuine name of John Cooper, into Giovanni Coperario.

COPPENNEUR (J. H.) published three duets in 1801, probably at Paris.

COPPOLA, (GUISEPPE) a Neapolitan composer, published an oratorio entitled "*L'Apparizione di St. Michele,*" in 1788.

COQ. See COICK, (GIAN LE.)

COQUET, a French musician, and author of a work entitled "*La Musique rendue*

*sensible.*" He lived in the first half of the last century.

COBELIN, a harpist at Paris, published a method for his instrument in 1783, and other musical works up to the year 1802.

CORBETT, (WILLIAM) one of the king's band, was a celebrated performer on the violin, and leader of the first opera orchestra at the Haymarket, at the time when "*Arsinoe*" was performed there. Of this person there are some particulars worth noting. He was a good composer and a great collector of music and musical instruments. When the Italian opera, properly so called, was established in London, (that is to say, in the year 1710, when "*Rinaldo*" was performed at the Haymarket) a set of instrumental performers were introduced, and Corbett, though in the service of the king, was permitted to go abroad. Accordingly he went to Italy, and resided at Rome many years, during which time he made a valuable collection of music and musical instruments. Those who were acquainted with his circumstances, at a loss to account for his being able to lay out such sums as he was observed to do in the purchase of books and instruments, confidently asserted that, besides his salary, he had an allowance from government, and that his business at Rome was to watch the motions of the Pretender. In his younger days, and before he left England, he had published two or three sets of sonatas for violins and flutes, twelve concertos for all instruments, and sundry sets of tunes made for plays; but upon his return, about the year 1740, he brought over with him a great quantity of music of his composing during his residence abroad, from the publication of which here, he hoped to derive considerable advantage; he was however disappointed in his expectations. Corbett died at an advanced age, about the year 1748.

CORDANS, (Don BARTOLOMEO) a Venetian dramatic composer between the years 1707 and 1731.

CORDICELLI, (S. GIOVANNI) a Roman organist and composer of motets about the year 1750. He taught Clementi thorough-bass.

CORELLI, (ARCANGELO) founder of the Roman school, what may now be termed the ancient school, of violinists, was born at Fusignano, near Imola, in the territory of Bologna, in 1653. He is said, by Adami, to have received his first instructions in counterpoint from Matteo Simonelli, of the papal chapel: his violin master was Giovanni Battista Bassani, of Bologna. It has been said, without authority, that Corelli went to Paris in the year 1672, but was soon driven thence by the jealousy and violence of Lulli. That he visited Germany, after he had finished his studies, we are assured by Gaspan Printz, who informs us that he was in the service of the duke of Bavaria in 1680. Soon after this period he returned to Italy and settled at Rome, where, about 1683, he published his first twelve sonatas. In 1685, the second set appeared, under the title of "*Balletti da Camera.*" In 1690, Corelli published the third opera of his sonatas; and in 1694 the fourth, which, consisting, like the second, of movements fit for *dancing*, he called also "*Balletti da Camera.*" About this time the opera was in a very flourishing state at Rome, and Corelli led the band as principal violin. His solos, the work by which he acquired the greatest reputation during his lifetime, did not appear till the year 1700, when they were published at Rome under the following title, "*Sonate à Violino, è Violone, o Cembalo, Opera Quinta, Parte Primá, Parte Seconda, Preludii, Allemande, Corente, Gighi, Sarabande, Gavotte, è Follia.*" This work was dedicated to Sophia Charlotte, electress of Brandenburg. Corelli's great patron at Rome was cardinal Ottoboni, the great encourager of learning and the polite arts; to whom, in 1694, he dedicated his "*Opera Quinta,*" and in whose palace he constantly resided, "*col spetiosa carattere d'attuale servitore*" of his eminence, as he expresses himself in the dedication. Crescimbini, speaking of the splendid and majestic *academie*, or concert, held at cardinal Ottoboni's every Monday evening, says, that the

performance was regulated by Arcangelo Corelli, that most celebrated professor of the violin, "famosissimo professore di violino." The following anecdotes of this eminent musician were communicated by Geminiani, one of his most illustrious pupils, and who was himself an eye and ear witness of what he thus related. At the time when Corelli enjoyed the highest reputation, his fame having reached the court of Naples, excited a curiosity in the king to hear his performance; he was consequently invited by order of his majesty to that capital. Corelli, with great reluctance, was at length prevailed upon to accept the invitation; but, lest he should not be well accompanied, he took with him his own second violin and violoncello. At Naples he found Alessandro Scarlatti, and several other masters. He was entreated to play some of his concertos before the king: this he for some time declined, on account of his whole band not being with him, and there was no time, he said, for a rehearsal. Although, however, he consented, and in great fear performed the first of his concertos, his astonishment was very great to find that the Neapolitan musicians executed his productions almost as accurately at sight, as his own band after repeated rehearsals, when they had almost got them by heart. "*Si suona* (says he to Matteo, his second violin) *à Napoli.*" After this, being again admitted into his majesty's presence, and desired to perform one of his sonatas, the king found an adagio so long and dry, that, being tired, he quitted the room, to the great mortification of Corelli. Afterwards he was desired to lead in the performance of a masque, composed by Scarlatti, which was to be represented before the king. This he undertook; but from Scarlatti's little knowledge of the violin, Corelli's part was somewhat awkward and difficult; in one place it went up to F, and when they came up to that passage, Corelli failed and could not execute it: but he was astonished beyond measure to hear Petrillo, the Neapolitan leader, and the other violins, perform with ease that which had baffled his utmost skill. A song succeeded this, in C minor, which Corelli led off in C major. "*Recommінciano,*" (let us begin again) said Scarlatti, goodnaturedly. Still Corelli persisted in the major key, till Scarlatti was obliged to call out to him and set him right. So mortified was poor Corelli at this disgrace, and the deplorable figure he imagined he had made at Naples, that he stole back to Rome in silence. Soon after this a hautboy player, whose name Geminiani could not recollect, acquired such applause at Rome, that Corelli, disgusted, would never again play in public. All these mortifications, joined to the success of Valentini, whose concertos and performances, though infinitely inferior to those of Corelli, were become fashionable, threw him into such a state of melancholy and chagrin, as was thought to have hastened his death. This account of Corelli's journey to Naples is not a mere personal anecdote; it throws light upon the comparative state of music at Naples and at Rome in Corelli's time, and exhibits a curious contrast between the fiery genius of the Neapolitans, and the meek, timid, and gentle character of Corelli, so analogous to the style of his music. In 1712, his concertos were beautifully engraved at Amsterdam by Estienne Roger and Michael Charles le Cene, and dedicated to John William, prince palatine of the Rhine; but, alas! the author survived the publication of this admirable work but six weeks; the dedication bearing date the 3d of December, 1712, and he dying on the 18th of January, 1713. He was buried in the church of Santa Maria della Rotonda, the ancient Pantheon, in the first chapel on the left hand of the entrance of that beautiful temple, where a monument, decorated with a marble bust, is erected to his memory, near that of the greatest of painters, Raffaele, by Philip William, count palatine of the Rhine, under the direction of cardinal Ottoboni. During many years after Corelli's decease, a solemn service, consisting of selections from his own works, was performed in the Pantheon by a numerous band, on the anniversary of his funeral. This solemnity continued as long as any of his immediate

scholars survived to conduct the performance. Of the private life and moral character of this celebrated musician, no new information can now be obtained; but if we may judge of his equanimity and natural disposition by the mildness, sweetness, and even tenour of his musical ideas, his temper and talents must equally have endeared him to all his acquaintance. The account that is given of his having amassed six thousand pounds, exclusive of a valuable collection of pictures, and of his having bequeathed the whole of his property to his patron, cardinal Ottoboni, savours more of vanity than true generosity; and the cardinal magnanimously evinced his opinion of this bequest, by reserving only the pictures, and distributing the remainder of Corelli's effects among his indigent relations, to whom they naturally appertained. In regard to the peculiar merits of Corelli's productions, it may be briefly said, that his *solos*, as a classical book for forming the hand of a young practitioner on the violin, have ever been regarded as truly valuable by the most eminent masters of that instrument; and it is said that his "*Opera Quinta*," on which all good schools for the violin have since been founded, cost him three years to revise and correct. Tartini formed all his scholars on these solos; and Giardini observed, that of any two pupils of equal age and abilities, if the one were to begin his studies by Corelli, and the other by Geminiani, or any other eminent master whatever, he was certain that the first would become the best performer. The concertos of Corelli have withstood all the attacks of time and fashion, with more firmness than any of his other works. The harmony is so pure, the parts are so clearly, judiciously, and ingeniously disposed, and the effect of the whole, from a large band, so majestic, solemn, and sublime, that they preclude all criticism, and make us forget that there is any other music of the same kind existing. Geminiani's character of Corelli, upon the whole, seems very just: "His merit was not depth of learning, like that of his contemporary Alessandro Scarlatti, nor great fancy or a rich invention in melody or harmony, but a nice ear, and most delicate taste, which led him to select the most pleasing melodies and harmonies, and to construct the part so as to produce the most delightful effect upon the ear." At the time of Corelli's greatest reputation, Geminiani asked Scarlatti what he thought of him, who answered, that "he found nothing greatly to admire in his composition, but was extremely struck with the manner in which he played his concertos, and his nice management of his band, the uncommon accuracy of whose performance gave the concertos an amazing effect, even to the eye as well as to the ear." For, continued Geminiani, "Corelli regarded it as an essential to a band, that their bows should all move exactly together, all up or all down, so that at his rehearsal, which constantly preceded every public performance of his concertos, he would immediately stop the band if he saw an irregular bow." There was little or no melody in instrumental music before Corelli's time; and though he has more grace and elegance in his *cantilena* than his predecessors, and though slow and solemn movements abound in his works, yet it must be confessed they are destitute of true, pathetic, and impassioned melody. However, when we recollect that some of his productions are upwards of a hundred and thirty years old, we shall, in spite of this deficiency, admire, and wonder at their grace and elegance, which can only be accounted for on the principle of their ease and simplicity, which have conferred longevity on the works of Corelli. His productions continued longer in unfading favour in England, where they still retain a considerable portion of esteem, than even in his own country, or indeed in any other part of Europe. They have, however, been compelled to submit to the superior genius and talents of Haydn, Mozart, Beethoven, and Cherubini, who, in the ideas of the generality of our musical readers, will probably, and perhaps justly, be considered to have left at an immeasurable distance, the comparatively humble efforts of their laborious predecessors.

CORETTE, (Michael) organist of the Jesuit's college at Paris in 1738, composed much instrumental music between the years 1780 and 1786. He also wrote numerous treatises on music, and methods for different instruments. He was a furious partisan of the French school of music.

CORFE, (Joseph) born at Salisbury in 1740, was one of the choristers of the cathedral of that city, and received his musical education from Dr. Stephens the organist. Early in life Corfe was honoured with the patronage of James Harris, Esq., grandfather to the present Earl of Malmesbury, by whose friendship he was recommended to the notice of bishop Lowth, which procured for him, in 1782, the appointment of one of the gentlemen of his majesty's chapel royal. In 1792, he was elected, by the dean and chaplain of Salisbury, organist of that cathedral and master of the choristers; which situation he resigned, in 1804, to his son Arthur, the present organist. Few men stood higher, both in public and private estimation, than Corfe. His compositions are chiefly for the church, and his morning and evening service, with many excellent anthems, are in constant use at Salisbury and other cathedrals. He died in 1820. The following is a list of his publications: "*A Morning and Evening Service, a Sanctus, with eight Anthems, dedicated to the Dean and Chapter of Salisbury,*" 1 vol.; "*A Treatise on Singing;*" "*A Treatise on Thorough-Bass;*" "*The Beauties of Handel, dedicated to his late Majesty,*" 3 vols.; "*Sacred Music, adapted to some of the choicest Compositions of Jomelli, Pergolesi, &c. &c. by the late James Harris, Esq. dedicated to the Earl of Malmesbury;*" "*The Beauties of Purcell, dedicated to Miss S. Beckford,*" 2 vols.; "*Three Sets of Glees, from Scotch and other Melodies;*" "*The Second Volume of Kent's Anthems.*"

CORFE, (Arthur Thomas) son of the preceding, was born at Salisbury in 1773. He was placed as chorister at Westminster abbey in 1783, and received his musical education from Dr. Cooke; he afterwards studied the piano-forte under Clementi. In 1804, he was elected organist and master of the choristers of the cathedral of Salisbury. Mr. A. T. Corfe's compositions are a *Te Deum, Jubilate, Sanctus,* and *Commandments;* an anthem, "*Lord thou art become gracious,*" for a countertenor; the *Ordination Hymn,* from Handel's Works; and also several piano-forte pieces.

CORKINE, (William) an English composer of "*Airs to sing to the Lute and Bass-viol,*" published at London, in two volumes, in 1610 and 1612.

CORNELIE, (Madame.) See Pompeati.

CORNEO, (Alessandre) a Roman opera composer in 1790.

CORNET, (A.) a composer and singing-master at Vienna in 1796. He published some *duettini* at Vienna in 1793.

CORNISH, a good English performer on the hautboy. He was engaged at the King's theatre in 1818.

CORNISHE, (William) composer for the chapel royal in the time of Henry VII.

CORRADI, (Giovanni Battista) chapel-master and composer at Milan in 1600.

CORRADINI, (Nicolo) organist and composer at Cremona. His "*Canzoni Francese*" were published at Venice in 1624.

CORREGIO (Claudio) published some madrigals at Venice in 1566.

CORRI, (Dominico) an Italian composer, resident in London, was a pupil of Porpora at Naples, from the year 1763 till Porpora's death, in 1767. Corri came to London in 1774, and the same year produced an opera, entitled "*Alessandro nell' Indie;*" but his name was not sufficiently blazoned to give his opera much *éclat,* or indeed to excite the attention it deserved. In 1788, Corri published three volumes of English songs, with original accompaniments, a work which was moderately successful. About the year 1797, he entered into partnership with Dussek in a music warehouse, where he published a great deal of his own and other music; but the works by which he is chiefly known in England, are his opera of "*The*

*Travellers,*" and a treatise on singing, in two volumes, called "*The Singer's Preceptor.*" Corri is still living in London, at the very advanced age of near eighty. He is father to Antonio Corri, now in America, Haydn Corri, of Dublin, M. Corri, of Manchester, and also to Mrs. Moralt, late Mrs. Dussek.

CORRI, (MLLE.) See MORALT, (MADAME.)

CORRI, (HAYDN) third son of Dominico Corri, is a good pianist and singing-master, now resident in Dublin. A work written by him on the art of singing is, we believe, preparing for the press. H. Corri has composed some vocal music, published by Chappell.

CORRI, (MONTAGUE) second son of Dominico Corri, was born in Edinburgh about the year 1785. At an early age he was taught fencing by the late Mr. T. Angelo, and became unusually expert at it when only ten years old. As all his family were musical, it was intended he should be brought up to the same profession; but his inclinations leading him to prefer painting, for which he also showed a talent, some family differences took place, which occasioned his suddenly leaving home and entering the sea service; he soon, however, became tired of this life, and returned to his family, where, on approaching the age of nineteen, he began to reflect that he must depend entirely on himself for support, and flew with avidity to music as his last resource. M. Corri may be said to have been almost *self-taught* in music, never having received more instruction than six lessons from his father, twelve from his mother, and a few occasionally from Winter and Steibelt on composition; whatever further knowledge he derived was from reading over the scores of the most celebrated composers. His career in instrumental practice was soon stopped, first by an accidental wound in his head, and soon after by the complete dislocation of one of the fingers of his right hand, which prevented him from playing on the piano-forte. Composition and the arrangement of instrumental music, both for theatres and military bands, then became his only means of support, and in this branch of business his expedition was wonderful. He was first employed at the Surrey theatre as composer and compiler of their music. As an instance of his quickness and cleverness in theatrical business, we will relate the following two anecdotes: he once received the words of two songs in the morning, both of which were sung the same evening in a theatre. At another time Mr. Liston had advertised the *Forty Thieves* for his benefit at Covent-garden, but on the Saturday previous to his benefit, which was to happen on the following Tuesday, it was found that the orchestra parts were not to be had, they having never been reset since the fire of Drury-lane theatre; thus circumstanced, M. Corri was named as the person most likely to replace them. On Sunday he was sent for, and after reflecting a little on the difficulty of the undertaking, ultimately agreed to do it. He commenced on Monday morning, without giving himself time to make the score, to write the whole of the parts for the different instruments from a piano-forte copy, and contrived to be prepared for a half band rehearsal on Tuesday morning. During the rehearsal, he quitted the house for rest and refreshment for an hour, and immediately after proceeded with his work, which he entirely completed, without an error, by eight o'clock that evening. Corri's next engagements were at Astley's and the Cobourg theatre till the year 1816, when he was appointed chorus-master at the English Opera-house. About 1817, he was engaged by his uncle to manage his Pantheon at Edinburgh. On his return, he arranged some music for regimental bands, at Newcastle-upon-Tyne; and then took his passage from Shields to London, on board a Dutch trader, which was wrecked. After many hardships, Corri and the rest of the crew were taken up from the long boat, by a collier, and he arrived in Gravesend, having lost every thing he possessed, except the clothes on his back and a few pounds in a pocket-book, which he had tied round his neck.

Since this period, he has resided alternately at Manchester and Liverpool, occasionally employed at the theatres and giving instructions in fencing.

CORRI, (NATALE) brother of Dominico Corri, was a singing-master of reputation at Edinburgh, where, for many years, he gave public concerts and other musical entertainments. N. Corri has published several books of Scotch songs, also some Italian chamber music.

CORRI, (Miss FRANCES) daughter of Natale Corri, was born at Edinburgh in 1801. Her earliest instructor in singing was her father, but she was brought early to London and placed under the tuition of Braham. She has subsequently made a long tour in company with Madame Catalani, during which she must have heard most of the principal singers in Europe. At the age of seventeen she was introduced to the English public at the King's theatre, where she undertook several arduous characters as *prima donna*. The editor of the *Musical Review*, in speaking of Miss Corri's singing, observes, that "no auditor would listen for five minutes to her singing without pronouncing, this is the manner of Catalani." Miss Corri's intonation is perfect, and she promises in a few years to be one of the greatest ornaments of the Italian stage. She has been singing in various parts of Germany, where, it is said, her rising abilities have not been sufficiently appreciated.

CORRI, (Miss ROSALIE) younger sister of the preceding. She sang at the oratorios in London in 1820 and 1821, has a good voice, and much of the delightful execution of her sister.

CORSIN, a guitar-master and composer for his instrument at Paris in 1785.

CORTECCIA, (FRANCESCO) an eminent Italian organist and composer, was chapel-master, during thirty years, to the grand duke Cosmo II. He published at Venice, in 1566, madrigals, motets, and some sacred music. He died in 1581. A copy of Corteccia's madrigals is preserved in the Christchurch collection, at Oxford.

CORTIVIL, a French flutist and instrumental composer about the year 1720. Some of his duos for the violin were published in London.

CORTOIS or COURTOIS, (JAN) a composer of part-songs, published at Antwerp in 1545. Great art and labour have been bestowed on his compositions to very little purpose.

CORTONA, (ANTONIO) a Venetian dramatic composer about the middle of the last century.

COSIMO, (NICOLO) a Roman composer and violinist. He was in England in 1702, when he published twelve solos for the violin, which have considerable merit for his time. There is a mezzotinto print of this musician, engraved by J. Smith from a picture of sir Godfrey Kneller.

CONSTANTIUS FESTA. See FESTA.

CONSTANZO PORTA. See PORTA.

COSTELEY, (WILLIAM) of Scotch origin, was organist and *valet de chambre* to Charles IX. He wrote on music in 1570.

COSYN, an English musician, published, in 1585, sixty psalms, in six parts, in plain counterpoint.

COSYN, (BENJAMIN) a celebrated composer of "*Lessons for the Harpsichord*," and probably an excellent performer on that instrument, flourished in the first half of the seventeenth century. There are many of his lessons extant, somewhat in the same style with those of Dr. Bull, and in no respect inferior to them.

COUDRAY, (G. TRONSON DU) a French composer of *romances*, some of which are published in London by Chappell.

COULON, a French composer of songs about the year 1800.

COUPERIN, (FRANÇOIS) organist and chamber-musician to Louis XIV. and XV., was a fine performer on the harpsichord, and composed for that instrument an allemande entitled "*Les Idées heureuses*," which may be seen in the first volume of sir John Hawkins's History, p. 48. Couperin died in 1733.

COUPERIN, (ARMAND LOUIS) son of Nicholas Couperin, chamber-musician to

the count of Toulouse, was organist to the king, and to several churches in Paris. He composed some instrumental and church music, and was much celebrated for his skill on the organ and harpsichord. He died in 1789. Dr. Burney heard him perform on the organ at Paris in 1770, and considered him as a great player.

COUPERIN, (Gervaix François) son of the preceding, succeeded his father as organist of several churches in Paris: he also composed some instrumental and church music.

COUPILLET, chapel-master at Versailles, patronised by the celebrated Bossuet in 1683.

COURBEST, a French amateur composer of sacred music at Paris in 1603.

COURBOIS, a French composer of cantatas at the beginning of the eighteenth century.

COURCELLE, a French dramatic composer about the year 1730.

COURROY. See Caurroy.

COURSELLO (father and son) published three sonatas for the harpsichord at Paris in 1774.

COURTEVILLE, (John) the author of several songs, printed in the *Theatre of Music*, in the latter half of the seventeenth century.

COURTEVILLE, (Raphael) brother of the foregoing, was a gentleman of the chapel royal in the reign of Charles II. He composed sonatas for two flutes, and various songs, printed in the collections of his time.

COURTIVIL. See Cortivil.

COURTOIS. See Cortois.

COUSIN JACQUES. See Beffroi.

COUSINEAU, a French harpist and composer for his instrument since the year 1780.

COUSSER, (Johann Sigismund) born about the year 1657, was the son of an eminent musician of Presburg, in Hungary. Being initiated by his father in the rudiments of music, and also in the practice of composition, he travelled for improvement into France, and at Paris became a favourite of Lulli, and was by him assisted in the prosecution of his studies. After a stay of six years at Paris, Cousser visited Germany, and introduced there the Italian method of singing, to which the Germans had hitherto been strangers. About the year 1700, he visited Italy, making two journeys thither in the course of five years. Upon his last return to Germany, not receiving that encouragement which he thought due to his merit, he quitted that country and came to England, and, settling in London, became a private teacher of music. In the year 1710, he went to Ireland, and obtained an employment in the cathedral church of Dublin. Cousser composed several operas and other vocal music. He died at Dublin in the year 1727.

COUTEAUX. See Arthur.

COX, an organist and composer for his instrument in London about the year 1780.

COYLE, an English composer of pianoforte music. (See Preston's Cat. 1795.)

CRAFT, a composer of instrumental music, published at Amsterdam in 1720.

CRAIG, an English musician, published a collection of Scotch tunes for the harpsichord. (Preston's Cat. 1795.)

CRAMER, (William) born at Manheim about the year 1730, was an excellent violinist, celebrated for his fire, tone, and certainty of touch. He is said, by the German writers, to have united in his playing the brilliancy of Lulli, with the expression and energy of Benda; he was considered as the first violinist of his time in Germany, and was employed at the chapel of the elector palatine, at Manheim, from 1750 to 1770. In the latter year he came to England, and was nominated chamber-musician to the king, and likewise appointed leader of the orchestra at the opera, and a few years afterwards, leader at the Ancient concerts. It was Cramer who, in 1787, led the orchestra of eight hundred musicians, at the commemoration of Handel. He died in 1805. W. Cramer composed and published much music for the violin.

CRAMER, (John Baptist) son of the preceding. Among the foreign musical artists of eminence to whom England can lay

claim, as the land of their adoption, there is no name of greater celebrity than the subject of the present memoir, who, though born in Germany, was brought over by his father to this country at a very early age. With a strong natural genius for music, it could not be long before young Cramer's progress in the art, gave to his friends the promise of future excellence. Surrounded also as he was by the most eminent musical circle then resident in England, he had every opportunity of forming his taste on the best models. Still, it is said that the violin, to the performance of which instrument the father wished to direct his son's talent and taste, was never sufficiently admired by young Cramer, to draw forth the latent powers of his genius, and it was not till he was discovered, when about six years old, to take every opportunity of practising privately on an old piano-forte, that his friends perceived the true bias of his mind; shortly after which, his father apprenticed him for three years to a German professor of that instrument, by the name of Benser; his next master being Schroeter, and his third, though only for the short term of one year, the celebrated Clementi. Cramer, on the completion of his tuition, had arrived at the age of thirteen, when, after another year's assiduous practice from the works of the best masters, his fame as a performer began to spread through the metropolis, and he was invited to play in public at several of the first concerts, where he astonished the most judicious audiences by his precocious brilliancy of touch and rapidity of execution. At the same time he studied the theory of music under C. F. Abel. The father and son may be considered as having been at this period two of the first instrumental performers in Europe; their assistance was anxiously sought for in every orchestra of importance throughout the kingdom; and it was not long after this time, that W. Cramer, who had for several years been *chef-d'orchestre* at the opera, was appointed to lead at one of the commemorations of Handel in Westminster abbey; a professional honour of the very highest degree to which a violinist could aspire, and to which no one could have done greater justice. It should be recollected that the vocal and instrumental band on that occasion consisted of above eight hundred performers; and it is well known that London could then boast of many excellent violinists, all of whom readily ceded their claims to Cramer sen. We believe that the son was in that year on the continent; at all events the character of his instrument was such as to render his professional assistance useless on the occasion. Whilst on this subject, we cannot but lament that many brilliant pianists of the present day seem altogether to have neglected, in their musical education, that divine and stupendous instrument the organ. We have never heard this properly explained, nor can we conceive an adequate reason being adduced, for a pianist neglecting separately to study the organ in the course of his professional education. An impression prevails with many musicians, that a good performer on the piano-forte can play, what they term, sufficiently well on the organ, with little or hardly any previous practice: and this may be true so far as relates to the music performed in Protestant parish churches; but we will venture to say there exists no pianist, however excellent as such, who can, without having studied the organ diligently and for a great length of time, give adequate effect to the wonderful powers of its mechanism. The most usual fault of *piano-forte organists* is to be lavish of execution, and to forget that they are not to consider themselves as principals, but as auxiliaries to the human voice. The writer has not unfrequently heard, at the fashionable chapels of the metropolis, these gentlemen amusing themselves in a simple psalm by a display of ambidextral skill, and intricacy and volubility of sound, that has even alarmed the more pious members of their congregations. But to revert to the subject of our memoir. He was about seventeen years of age when he went to various parts of the continent, exerting his talents in several of the capital towns, in such a manner as to attract the attention of

all amateurs of the piano-forte. His return to England took place about the year 1791; previously to which period, he had become known as a composer by several operas of sonatas, published at Paris. A few years afterwards he again went abroad, and proceeded as far as Vienna and Italy. At Vienna he renewed his friendship with Haydn, who, when in England, had evinced great partiality for him. On his again revisiting this country he married, and has since been resident amongst us, with the exception of occasional visits to Paris on subjects connected with his profession. J. B. Cramer's eminence as a teacher as well as performer has long been established in the metropolis, and his "*Instructions*" and "*Studies*" for his instrument are considered as among the best in Europe: the former work has gone through several editions; its contents are as follows. Seventeen pages are filled with elementary instructions, and numerous examples of fingering, given in such convenient and well-arranged forms as greatly to facilitate the progress of the student in every difficulty and change that the hand may have to encounter in modern music. He then proceeds to a series of lessons arranged according to the major and relative minor keys, all of which are more or less fingered; and though several of them are attended with considerable difficulties to young students, still the combinations are such as must soon be met with in the compositions of able modern masters: these lessons therefore form a sort of *pons asinorum*, without passing which with care, it is premature, or, indeed, altogether needless, for a student to attempt proceeding further in the science. The "*Studies*" are works displaying a great versatility of taste, and will be found fully to answer the purposes for which they were written. We have observed various passages in them, as indeed in many of the other works of this master, which remind us forcibly of the harmony of Sebastian Bach; this is, indeed, the less remarkable, as the works of that great master and his family are said to have received the strictest attention from Cramer, in the earlier portion of his professional career. Well indeed would it be for various professors of the present day, had they laid the foundation of their musical attainments on so firm a basis! The neglect of good models is probably the source of all musical defects. How many a musical genius, says Forkel, has been cramped by the deficiencies of the music-master, who, that he may maintain his own credit, cries up and recommends studies to his pupils, compositions within the reach of his own limited talents, whilst the sublime effusions of a Bach are decried as obsolete and whimsical, lest, if produced, it should be discovered that the master can neither play nor even comprehend their beauties. Thus many a pupil is obliged to spend his time, labour, and money in useless jingle, and in half a dozen years is, perhaps, not a step further advanced in real musical knowledge, than he was at the beginning. With better instruction he would not have wanted half the time, trouble, and money to be put into a way in which he might have safely and progressively advanced to perfection in his art. It is certain, continues Forkel, that if music is to remain an art, and not to be degraded into a mere idle amusement, more use must be made of classical works than has been done for some time past. Bach, as the first classic in music that ever lived, or perhaps ever will live, can incontestably perform the most important services in this respect. A person who has for some time studied his music must (as is proved by the writings of J. B. Cramer) readily distinguish mere jingle from real harmony, and will show himself a good and well-informed artist, in whatever style he may subsequently adopt. But our space will permit no more on this subject, we will therefore conclude by a few remarks on the style of composition and performance of this eminent master. "If music be a language," says an eminent contemporary writer, "if it be, moreover, the language of the passions, as authors have described it, we must not, therefore, imagine that sounds convey only sentiment, raise only refined emotions, or excite only

impassionate feelings. Music has a phraseology as varied, and perhaps even more diversified than words can assume; and while we perceive that the great body of compositions passes across the mind without producing any pleasurable ideas or conveying to any other sense than our hearing any peculiar excitement, there are among the few, men who seldom write a passage that is not remarkable for some particular beauty. It is therefore sufficiently perceptible, that natural aptitude and cultivation arrive together, at last, to a perfection, analogous in the assimilation of its objects to that which marks what is called fine taste in conversation and manners. Language defines the thought precisely. Music, on the contrary, addresses a whole class of perceptions. A certain series of notes will excite our sensibility to a general but undefined feeling of grandeur, or pathos, or elegance, without, perhaps, producing one single perfect image—emotions merely; yet it is obvious that these emotions attend as certainly on passages of a given kind, as definite ideas are conveyed by a particular set of words. It happens, then, that there is the same choice in musical as in conversational phraseology, and we apprehend that elevation and polish are attained by the same means in the one case as in the other, by a naturally delicate apprehension, by memory, by a power of assimilating what is great or elegant, by a diligent study of the best models. At this perfection J. B. Cramer seems to have arrived. Seldom, indeed, is it, that we meet with a weak, insipid, or coarse passage in his writings. If he employs those which are common or familiar, he interweaves them so judiciously with more graceful notes—he varies his expression so continually—dwells for so short a time upon any single expedient of the art, opposes the members of his musical sentences, and even whole sentences, with such judgment, throws in such strong and vivid lights of fancy, modulates with such skill, and lays his foundation of harmony in a manner so masterly, that they who do and they who do not understand the contrivance and elaboration of all this complex, yet apparently natural order, feel alike the sweetness and effect, are alike agitated by the varying sensations. With the exception of Clementi, we know of no composer who has so universally succeeded. And yet, if we were desired to point out the reason of the universal pleasure his compositions bestow, we should say, after all the attributes we have already allowed to belong to this author, that the grand source of delight has not yet been mentioned. This grand delight is *melody*.—This is the never-ceasing charm." No words can possibly give a more just idea than the above of the causes of the pleasurable sensations derivable from melodious music; also of the peculiarities of merit in the compositions of J. B. Cramer. With respect to the talent of this master as a pianist, we need only say that, by the willing acquiescence of the capital, every professor yields to him the palm, not indeed in velocity of finger, but in brilliancy of touch and genuine taste. The following eulogium of his performance by a contemporary writer is by no means overcharged. "As a performer on the pianoforte, Cramer is unrivalled, and we may perhaps venture to assert, every professor unreluctantly yields to him the palm. His brilliancy of execution is astonishing; but this quality, which is, in fact, purely mechanical, amounts to little or nothing in the general estimate of such merits as his; taste, expression, feeling, the power that he possesses of almost making the instrument speak a language, are the attributes by which he is so eminently distinguished. The mere velocity of manual motion, those legerdemain tricks which we are now and then condemned to witness, may entrap the unwary; the physical operation of sounds, whose rapidity of succession is incalculable, may be necessary to stimulate the indurated tympanums of some few dull ears; but those who love to have their sympathies awakened by the 'eloquent music which this instrument may be made to discourse,' who derive any pleasure from the most social and innocent of the fine arts, and who would gain the practical advantages of an

instructive lesson by listening to a delightful performance, such persons should seize every opportunity that is afforded them of hearing Cramer." We will conclude by a few remarks on a passage in the preface to one of his elementary works. He says that "experience proves that introducing popular airs, arranged as lessons for the practice of learners, greatly promotes their application and improvement; besides, when desired to play, they have the satisfaction to observe that they afford more entertainment to their hearers, by pieces of this kind, than by playing long and uninteresting compositions: therefore the author has selected for his lessons many favourite airs, which he has arranged in a familiar style; and in order to preserve the necessary progressive gradation, has composed the remainder of the lessons." We are ourselves convinced that the foregoing idea of Cramer is founded on enlightened experience; as, without cavilling about terms, we know at present several instances of unusually rapid advances in piano-forte playing, made by children who are studying on the plan recommended above, and who have thus gained that confidence in their own playing which is absolutely requisite to accustom a child to perform well before strangers; and which confidence they have acquired by feeling and knowing that, whilst they amuse themselves, they give pleasure to their hearers. The following is a list of Cramer's published works:

Op. 1. "*Three Sonatas.*"—2. "*Three Sonatas,*" (easy.) — 3. "*Three Sonatas, with Accompaniments,*" (easy.)—4. "*Three Grand Sonatas,*" Paris.—5. "*Three Sonatas,*" (easy.) Paris.—6. "*Four Grand Sonatas,*" Paris.—7. "*Three Grand Sonatas,*" dedicated to Muzio Clementi.—8. "*Two Sonatas.*"—9. "*Three Sonatas with Accompaniments.*"—10. "*Concerto, with Orchestral Accompaniments.*"— 11. "*Three Sonatas.*"—12. "*Three Sonatas, with popular Airs.*"— 13. "*Three Sonatinas.*"—14. "*Three Sonatas,*" (easy.)—15. "*Three Sonatas,*" (easy.)—16. "*Concerto, with Orchestral Accompaniments.*"—17. "*Marches and Waltzes.*"—18. "*Three Sonatas, with Accompaniments.*"—19. "*Three Sonatas,*" (easy.)—20. "*Sonata,*" dedicated to Clementi.—21. "*Two Sonatas,*" (easy.)—22. "*Three Sonatas,*" dedicated to J. Haydn, Vienna.—23. "*Three Sonatas,*" (easy.)—24. "*Duet for two Grand Piano-fortes.*"—25. "*Three Grand Sonatas.*"—26. "*Concerto, with Orchestral Accompaniments.*"—27. "*Two Grand Sonatas,*" London and Paris. — 28. "*Quartet for Piano-forte, Violin, Tenor, and Violoncello,*" London and Vienna. — 29. "*Three Grand Sonatas,*" dedicated to J. L. Dussek, London, Paris, and Vienna.—30. "*First Volume of Studio peril, Piano-forte.*"— 31. "*Three Sonatas,*" (easy.)—32. "*Notturno,*" (easy.)—33. "*Three Sonatas.*"—34. "*Grand Duet for two Performers on the Piano-forte.*"—35. "*Three Sonatas, with popular Airs.*"—36. "*Grand Sonata,*" dedicated to J. Woeff.—37. "*Concerto with Accompaniments.*" — 38. "*Three Sonatas.*" — 39. "*Three Sonatas, with popular Airs.*"—40. "*Second Volume of Studio peril, Piano-forte.*"—41. "*Three Sonatas, with popular Airs.*"—42. "*Grand Sonata,*" dedicated to G. Onslow, Esq.—43. "*Three Sonatas, with popular Airs.*"—44. "*Three Sonatas.*" — 45. "*Duet for Piano-forte and Harp.*"—46. "*A Sonata.*" — 47. "*Three Sonatas.*" — 48. "*Grand Concerto in C minor,*" London and Paris.—49. "*Three Sonatas.*"—50. "*Duet for two Performers on the Piano-forte.*"—51. "*Concerto in E flat, major,*" London, Paris, and Offenbach.—52. "*Duet for Piano-forte and Harp.*"—53. "*Grand Sonata (L'Ultima,)*" London and Paris.—54. "*Notturno.*"—55. "*Dulce et Utile,*" London and Paris.—56. "*Concerto in E sharp, major.*"—57. "*Sonata, No. 1. 'Les Suivantes,'*" London and Leipsic.—58. "*Sonata, No. 2, 'Les Suivantes,'*" London and Leipsic. — 59. "*Sonata, No. 3, 'Les Suivantes,'*" London and Leipsic.—60. "*Grand Bravura, with Variations,*" London, Paris, and Bonn.—61. "*Grand Quintetto for Piano-forte, Violin, Tenor, Violoncello, and Contra Basso,*" London and Bonn.—62. "*Sonata de Retour à Londres,*" dedicated to F. Ries,

London, Paris, and Leipsic.—63. "*Sonata,*" dedicated to J. N. Hummel, London, Paris, and Leipsic.—64. "*Aria à l'Inglese,*" dedicated to T. Broadwood, Esq., London and Leipsic. Not classed as operas: "*Sketch à la Haydn,*" dedicated to his friend, D. Dragonetti; "*Rondo,*" dedicated to his daughter; both composed for the Harmonicon. "*Round, from the Opera of 'Cortez,' arranged as a Fantasia.*" "*Capriccio, with Airs from Mozart.*" "*Fantasia, with Variations on a Russian Air.*" "*Che faro Senza, Air adapted from Gluck.*" "*Vedrai Carino, with Variations from Mozart.*" "*Ah! Perdona, with Variations from Mozart.*" "*Deh Prendi, with Variations from Mozart.*" "*Impromptu on a Subject by Handel.*" "*Grand Sonata, with a Violin Obligato,*" London and Munich. "*Periodical Sonatas, Letters A, B, C, D.*" "*Twelve detached Movements, consisting of Rondos, Variations, Adagio, and a Toccata,*" (published in an oblong form) London and Vienna. "*Four Rondos, from Subjects of H. R. Bishop's Operas.*" "*Two Serenatas for Piano-forte, Harp, Flute, and Horns.*" "*Twenty-five Divertimentos for the Piano-forte, including, 'Days of Yore,' 'La Réunion,' 'Le Retour du Printemps,' 'La Strenna,' 'Harvest Home,' 'Banks of the Danube,' 'La Ricordanza,' 'Of noble race was Shenkin,' 'Hanoverian Air, with Variations,' 'Rousseau's Dream, with Variations,' 'Crazy Jane, with Variations.'*"

CRAMER, (FRANÇOIS) second son of William Cramer, was born at Schwetzingen, near Manheim, in 1772. He was early instructed by an able master in the art of playing the violin. At the age of seven, he left his native country to join his father and brother, who were settled in England. On his arrival in London, it was his father's anxious wish, by giving him good masters, to follow up what he had already so well begun; but the change of climate operating on his naturally delicate constitution, it was advised by the first medical man of the day, (sir Richard Jebb) that he should entirely discontinue the study of the violin, which was strictly adhered to by his father. A lapse of seven years having made great improvement in the health of the young artist, at the age of fifteen it was thought necessary that some plan should be adopted for his future prospects in life. His brother John then recommended him to take up the violin again; which advice he followed, and had the painful task of being obliged to recommence, even by practising the gamut and scales of different descriptions. Having, however, had an early impression of these difficulties, he soon found the means of overcoming them, and in a few months was able to take a part in some easy duets, for two violins, and to accompany his brother in some familiar sonatas for the piano-forte. Soon after this, he found himself equal to attempt some of Corelli's music, and studied with much avidity the solos of that great master; after which, he made himself well acquainted with the solos of Geminiani and Tartini, and the *capriccios* of Benda and old Stamitz. In the improvement of a young artist, more, however, is required than to make himself acquainted with the secrets of his instrument: reading music is of the first importance. At the age of seventeen, therefore, his father placed him (gratuitously) in the opera band, of which he, the father, was the leader, that he might profit by the various styles and character of the music generally heard in that theatre. In the course of a few years he rose in the ranks of the orchestra, and was appointed principal second violin under his father, not only at the opera, but at all the principal concerts, namely, the King's concert of ancient music, the Ladies' concerts, and the great musical festivals given in the country. In the autumn of the year 1799, he lost his father, and in the ensuing season was appointed leader of the Ancient concerts, by the express desire of his late majesty, and by the unanimous consent of the noble directors. He was likewise engaged to lead the Vocal concerts, Philharmonic, &c. and had the honour of leading, by express command, the band on the occasion of the coronation of

his present majesty. During the last year, Mr. Cramer led at all the great provincial musical festivals.

CRAMMER (F.P.) published some sonatas for the piano-forte at Munich in 1800.

CRANFORD, (WILLIAM) one of the choir of St. Paul's church in London, in 1650. He composed several rounds and catches, to be found in Hilton's and Playford's collections; and likewise the well-known catch, to which Purcell afterwards adapted the words, "*Let's live good honest lives.*"

CRANTIUS. See CRANZ.

CRANZ. See KRANZ.

CRECQUILLON, (THOMAS) an eminent Belgian composer and chapel-master to Charles V. His compositions are dated between the years 1549 and 1576.

CREED, an English clergyman, who died in 1770. A paper of his was read to the royal society, in 1747, entitled "*A Demonstration of the Possibility of making a Machine that shall write extempore Voluntaries, or other Pieces of Music.*" This paper is printed in the Philosophical Transactions for 1747, No. 183, and in Martin's Abridgement, vol. x. p. 266. See HOHLFIELD.

CREICH, a composer of ariettes in Paris about the year 1790.

CREIGHTON, (ROBERT) D.D. was the son of Dr. Robert Creighton, of Trinity college, Cambridge, who was afterwards bishop of Bath and Wells, and attended Charles II. during his exile. In his youth he had been taught the rudiments of music, and entering into orders, he seduously applied himself to the study of church music; in which he attained to such a degree of proficiency, as entitled him to a rank among the ablest masters of his time. He died at Wells, in the year 1736, having attained the age of ninety-seven. Dr. Boyce has given to the world an anthem for four voices, "*I will arise and go to my father,*" composed by Dr. Creighton, which no one can peruse without regretting that it is so short.

CREMONESI, (AMBROSIO) a composer of some concerted madrigals, published at Venice in 1636.

CREMONINI, a female singer at the opera, in London, from the year 1762 to 1765.

CREMONT, a German professor of the clarionet, and composer for his instrument, at Vienna.

CREQUILON, (THOMAS) a composer of the Flemish school, was chapel-master to the emperor Charles V. about the year 1536.

CRESCENTINI (LE CHEVALIER GIROLAMO) was born at Urbania, near Urbino, in Italy. This celebrated soprano singer, of the Bolognese school, performed at the principal theatres and courts of Europe. In 1804, he was at Vienna; where, at a representation of "*Romeo and Juliet,*" in which he personated Romeo, after the beautiful air, "*Ombra adorata,*" which he sings in the garden, two doves were made to descend from the clouds, bearing him a crown of laurels, while, from every side, flowers and garlands were thrown on the stage. Having consented, in 1809, to perform the same opera at the court theatre in Paris, he so delighted the emperor Napoleon, that, at the third representation of the piece, the emperor sent him the decoration of the order of the Crown of Iron. Crescentini has composed much vocal music, which has invariably met with success. His singing exercises, a truly valuable work, are published by Boosey and Co., of London. In the year 1806, Crescentini was in the service of the emperor Napoleon, as principal singer at his private concerts.

CRESCINBENI, (GIOVANNI MARIA) an Italian priest, died at Rome in 1728. He was author of the following works: First, "*Istoria della volgar Poesia,*" Roma, 1698. Second, "*Commentarii intorno alla sua Istoria della volgar Poesia,*" Roma, 1702—1711. In these works the eleventh chapter treats "*De Drammi Musicali, e della loro Origine e Stato;*" the twelfth chapter "*Delle Feste Musicali, e delle Cantate e Serenate;*" and the fifteenth chapter "*Degli Oratorj e delle Cantate Spirituali.*"

CRESPEL, (JOHN) a celebrated vocal composer in the middle of the sixteenth

century. His name appears in many of the best collections of motets and songs which were published about that time.

CRESSOTTI, (ADELAIDE) a femal. Italian prima donna at the opera at Lisbon.

CRETA, (JOACHIM FRIEDRICH) a performer on the horn. In the year 1729, he was announced at a concert in London to blow the first and second treble on two French horns, in the same manner as is usually done by two performers.

CREUZBURG, (JOHANN G.) a composer of some sonatas for the piano-forte, published at Nuremburg in 1760.

CRINAZZI, a vocal performer at Vienna in 1780.

CRISPI (Abbé PIETRO) was born in Italy, about the year 1737. He published several sonatas and concertos for the harpsichord, in the style of Alberti. His compositions contain great elegance of melody, which, though sometimes simple to excess, is not easily imitated; specimens of them are inserted in Dr. Crotch's selections. Crispi died in 1797.

CRISTELLI, (G.) a violinist and composer for his instrument at Salzburg in 1757.

CRIVELLI (DOMENICO) was born at Brescia in 1794. At nine years of age, he, with his father, who is an eminent tenor singer, went to Naples, the latter being engaged there in the service of the royal chapel of Cacerta, as well as in that of the theatre royal of San Carlo. On his arrival at Naples, Domenico Crivelli immediately commenced his studies in the art of singing, under the tuition of the celebrated Millico, and, on completing his eleventh year, entered as a pupil of the conservatory of St. Onofrio. During the succeeding three years, his services were employed as a soprano voice in that establishment; and so successful was he in his public performances, as to be deemed by the governors, at the end of that period, a proper object of their munificence, by dispensing for the future with the annual fees demanded from each collegian attached to the institution. On the change of his voice, Crivelli applied himself more seriously to the study of composition than he had done before, having been recommended to cultivate this portion of his musical studies with attention and assiduity; and in this branch of the science, he had the good fortune to be placed under the direction of Fenaroli, pupil of the great Durante. After five years of close application and deep study, and after having undergone the fifth public examination, he was named *maestrino* of the same conservatory; and, during the last two years of his residence in that capacity, the instruction of the solfeggio of the younger pupils of the establishment was wholly confided to his care. During this period, he composed several pieces of sacred music; and it was by these essays he first submitted his abilities as a composer to the criticism of the public. Those efforts experienced the most flattering encouragement; and, stimulated by the encomiums bestowed upon him on those occasions, as well as by taste and inclination, to render himself a proficient in "ideal composition," he took leave of his college, in 1812, to visit Rome, in order to place himself under the instruction of the celebrated Zingarelli, at that time master and composer to the pontifical chapel. The following year he returned to Naples, and then commenced his profession at large, particularly devoting his talents to the service of the "ecclesiastical function;" and though these productions were honoured by the general approbation of his former masters, yet, being fortunately favoured by the cordial friendship of the chevalier Paesiello, he never allowed any of his compositions to make their appearance till he had first consulted the eminent talents and opinion of his celebrated friend. Indeed, so sincere and affectionate was the attachment of the chevalier, that, a little before his death, he undertook to direct the performance of a new *Mass* composed by his young friend and dedicated to a fête of the patron saint of Caravaccio college at Largo Mercatello; thereby giving unequivocal proof of the high regard and estimation in which he held the talents of Crivelli. The result, however, justified the opinion thus enter-

tained, the performance being received with marks of the strongest approbation by professional artists as well as the public. Encouraged by the success of his classical effort in sacred music, the young composer began to try his talents in theatrical composition, being now and then called upon to compose many "peggi sciolti" for the stage. In 1816, he completed his first theatrical piece, an "opera seria," for the theatre royal of San Carlo; but that theatre being unfortunately burnt at that time, put an end to the prospect of its being soon exhibited there, a circumstance which led to some flattering offers from the theatre at Palermo. His father, however, who at that time had left Paris for London, under an engagement at the King's theatre, prevailed upon him to relinquish the proposition from Palermo, advising him rather to choose England for his professional career, where he found the fine arts, and music in particular, so generally cultivated and protected, as to furnish hopes of greater advantage than in any town on the continent. Embracing immediately his father's suggestions, Crivelli quitted Naples for England, passing through Paris on his way. He remained in that capital about six weeks, during which time an overture of his composition was performed at a public concert, given for the benefit of the poor; a composition which he had the high gratification to hear not only applauded by the Parisian public, but complimented by the chevalier Paer in person. Crivelli soon after quitted Paris for London, where he arrived in 1817; and his reception there proved so flattering to the hopes which had been excited by his father, that he immediately commenced his career as "professor of singing." In this avocation, he soon discovered the necessity of new modelling the materials of elementary instruction; and, with this view of the defects of the prevailing system, composed and arranged for the use of his numerous pupils, a progressive series of "*Scale Essercizi e Solfeggi,*" which will shortly be submitted, through the press, to the public opinion. The only pieces Crivelli has hitherto published in England, are three canons and a canzonetta. Recently, he has composed a cantata for three voices, with a grand accompaniment for a full orchestra, in honour of his present majesty and the British nation, which has not yet been published. The managers of the Italian opera in this country have often employed his pen to change, correct, transpose, and otherwise adapt to the peculiar tones of the voice of eminent performers, musical pieces on many different occasions, and some of his original pieces have been received on that stage with general applause. He has several times been invited to lead the *piano* at the great orchestra of that theatre; but want of time, which has always been thoroughly absorbed by his numerous pupils in town, of the highest rank, obliged him to decline offers which were not less lucrative than honourable to his talents and proficiency as a performer on that instrument. Yet he does not forget that the King's theatre must be the arena of musical talent; and, impressed with that sentiment, he is now preparing an opera buffa, "*La Fiera di Salerno, ossia la Finta Capriciosa;*" the dramatic poetry of which is by Signor Caravita, and which may probably make its appearance in the course of the season of 1824. On the formation of the royal academy of music in London, which fixes a new epoch in the annals of British music, Crivelli was appointed, by the unanimous vote of the committee, "maestro di canto" to the boys on that establishment: and in acquitting himself of this arduous task, he applies the rules and methods of the conservatorio at Naples; which have been confirmed, by long experience, as being the best, and founded on the closest observation of practical efficacy.

CROCE, (Giovanni) vice chapel-master of St. Mark's, at Venice, in 1605. He composed some church music; among which, his *Penitential Psalms* were reprinted in London with English words. The madrigal, No. 26, in "*The Triumphs of Oriana,*" is by this composer. Peacham says, that "for a full, lofty, and sprightly vein, Croce was second to none."

CROENER. There were four brothers of

this name belonging to the chapel of the elector of Bavaria, since the year 1780. They published together some violin trios, at Amsterdam, in 1788.

CROES, (Henri Jacques de) an instrumental composer about the year 1760. His works were published at Brussels and Paris.

CROFT, (William) educated in the chapel royal under Dr. Blow, was born in 1677, at Nether Eatington, Warwickshire. His first preferment, after quitting the chapel, on the loss of his treble voice, was to the situation of organist of St. Anne's, Westminster, where an organ was newly erected. In 1700, he was admitted a gentleman extraordinary of the chapel royal; and, in 1707, upon the decease of Jeremiah Clarke, he was appointed joint organist with his master Dr. Blow; upon whose demise, in 1708, he not only obtained the whole place of organist, but was appointed master of the children, and composer of the chapel royal, as well as to the place of organist of Westminster abbey. All these appointments, at so early a period of life, being then but thirty-one years of age, occasioned no diminution of diligence in the performance of his duty, or of zeal in the study and cultivation of his art; and, indeed, he seems to have gone through life in one even tenour of professional activity and propriety of conduct. We hear of no illiberal traits of envy, malevolence, or insolence. He neither headed nor abetted fiddling factions; but insensibly preserving the dignity of his station, without oppressing or mortifying his inferiors by reminding them of it, the universal respect he obtained from his talents and eminence in the profession seems to have been blended with personal affection. In the year 1711, he resigned his place of organist of St. Anne's church, in favour of John Isham; and, in the following year, published, anonymously, under the title of "*Divine Harmony*," a similar book to that of Clifford, mentioned above, containing the words only of select anthems used in the chapel royal, Westminster abbey, St. Paul's, &c. with a preface, containing a short account of our church music, and an encomium on Tallis and Bird. In 1715, he was honoured with the degree of doctor of music, in the university of Oxford. His exercise for this degree, which was performed in the theatre, July 13th, by the gentlemen of the chapel, and other assistants from London, consisted of two odes, one in English, and one in Latin, written by Dr. Joseph Trapp. The music to both these odes was afterwards neatly engraved on copper, and published in score. During the successful war of queen Anne, the frequent victories obtained by the duke of Marlborough occasioned Dr. Croft, as composer to her majesty, to be frequently called upon to furnish hymns or anthems of thanksgiving. Several of these, and other occasional compositions for the church, are printed in his works, and still performed in our cathedrals. In 1724, Dr. Croft published, by subscription, a splendid edition of his choral music, in two vols. folio, under the title of "*Musica Sacra, or select Anthems in Score, for two, three, four, five, six, seven, and eight Voices; to which is added the Burial Service, as it is occasionally performed in Westminster Abbey.*" The neatness and accuracy with which the work was published, being the first of the kind that was stamped on pewter plates, and in score, rendered it more acceptable and useful to the purchasers; as, whatever choral compositions appeared anterior to this publication, had been printed with types, on single parts, and extremely incorrect. Dr. Croft's music never reaches the sublime, though he is sometimes grand, and often pathetic. His allegros are always more feeble than his slow movements. But more melody is necessary, to support cheerfulness with decorum and dignity, than Croft, or indeed the whole nation, could furnish during the first twenty years of this century. This pleasing composer and amiable man died in 1727, in the fiftieth year of his age, of an illness occasioned by his attendance on his duty at the coronation of king George II.

CROIX, (Anton. la) a French violinist, born in 1765. He studied composition under Lorenziti. He emigrated at the commence-

ment of the French revolution into Germany, and since the year 1803 has kept a music warehouse at Lubec. He has composed much esteemed violin music, which has been published chiefly at Brunswick and Leipsic.

CROSDILL, a celebrated English violoncellist, born in London in 1755. He was chamber-musician to the queen (Charlotte) in 1782, and teacher of the violoncello to his present majesty, who performs extremely well on that instrument. About the year 1794, Crosdill retired from the duties of his profession, having married a woman of considerable fortune. He was principal violoncellist at the Ancient concerts, on their first institution. He is still living, and is an honorary member of the royal academy of music.

CROTCH (Dr. WILLIAM) was born at Norwich in 1775, and exhibited a most extraordinary instance of precocity of musical genius; a very interesting account of which was given by Dr. Burney in the Philosophical Transactions, vol. lxix. Part I. for the year 1779, to which, from its great length, we must refer our readers; more especially as the following comments, by the hon. Daines Barrington, are nearly of equal interest, more concise, and less generally known to the public. "I first," says Daines Barrington, "heard little Crotch on the 10th of December, 1778, when he was nearly three years and a half old, and find that I made the following memorandum on returning home :—Plays *God save the King* and *Minuet de la Cour* almost throughout with chords; reaches a sixth with his little fingers; cries *no*, when I purposely introduced a wrong note; delights in chords and running notes for the bass; plays for ten minutes extemporary passages, which have a tolerable connection with each other; seldom looks at the harpsichord, and yet generally hits the right intervals, though often distant from each other. His organ rather of a hard touch; many of his passages hazarded and singular, some of which he executes by his knuckles, tumbling his hands over the keys."

At the same time Daines Barrington received the following account from the mother, of the first appearance of a musical disposition in her child.

"His father is an ingenious carpenter of Norwich, and had made an organ, on which he was capable of playing two or three easy tunes, and which had not been used for some time. When little Crotch was two years and three weeks old, he heard *God save the King* played on this instrument, after which he was excessively fractious, whilst they were putting him to bed: his mother then conceived that he wanted to get at the organ, and, placing him so as to command the keys, the boy immediately struck them, although she did not then distinguish that he played any particular tune. The next morning, however, there was no doubt but that he successfully attempted *God save the King*. After this the child's musical fame spread quickly through the city of Norwich.

"The accuracy of this child's ear is such, that he not only pronounces immediately what note is struck, but in what key the music is composed. I was witness of an extraordinary instance of his being able to name the note touched, at Dr. Burney's, who has a piano-forte, with several keys, both in the bass and treble, beyond the scale in the common instruments of the same sort.

"Upon any of these, very high or very low notes being struck, he distinguished them as readily as the intermediate notes of the instrument. Now it is well known that the harpsichord tuners do not so easily manage the extremes, as their ears are not used to such tones, and more particularly the lowest notes.

"A still more convincing proof, perhaps, of the same kind has been mentioned to me by Master Wesley, who takes little Crotch much under his protection. The child has lately taught himself to play on the violin, which he holds as a violoncello, and touches only with two of his fingers. Master Wesley has sometimes mistuned the instrument, on purpose to excite his anger, which he never fails to express; adding, at the same time, whether it should be higher or lower. He likewise judges most accu-

rately of what are called *extremes* on the violin; which seems to be still more astonishing, as the child has scarcely heard any other instrument than the organ, which is defective in the quarter tones. In other words, it seems to prove, that Crotch's ear is so very exquisite, as to distinguish quarter tones; whilst the notes of the organ are only subdivided into half tones, all of which are, to a certain degree, imperfect; and the ability of the tuner is shown by distributing this defect as equally as possible amongst them all. Surely, therefore, this great refinement may be pronounced to have been almost innate in the child; for though, perhaps, he might have heard a Norwich fiddler, yet it is highly improbable that such performers should have stopped with this great precision.

"Dr. Burney indeed mentions, that Crotch was present at a concert in London where Pacchierotti sang; and where, undoubtedly, there might be some able musicians.

"I once happened to be present when he was playing a well-known air called the *Minuet de la Cour*, in the greater third and key of A, which he afterwards repeated in that of B. Observing this readiness in the child to transpose, I desired him to try it in C, which he not only complied with, but proceeded regularly through the whole octave; whilst he sometimes looked back with great archness upon me, inquiring whether I knew in what key he was playing; and having answered him once or twice wrong on purpose, he triumphed much in setting me right. I must acknowledge, also, that at last he really puzzled me, for he concluded in the key of F sharp, which is never used by English composers, and which I was not able to name on his word of command, not having attended to the last note of his bass.

"I need scarcely say, that I left the room after this in great astonishment; and it then occurred to me, that it might be right to make an experiment, whether he would be equally ready to transpose in the minor third, in which, probably, the child had never heard any composition whatsoever, it being so seldom used at that time.

"I accordingly communicated what I had been witness of to Master Wesley, desiring that he would write down a simple melody of a few bars in the minor third; which he immediately complied with, and went with me to little Crotch, in order to assist in the experiment.

"I was in great hopes that the child would catch this little air, after Master Wesley had repeated it five or six times; but in this I was disappointed, for little Crotch happened not to be in a humour for music, though we endeavoured much to coax him to the organ. Having observed, however, that he would sometimes play from pique, when entreaties had no effect, I desired Master Wesley to give the treble only, and told Crotch that he could not add the bass to it: on this, the urchin sat down by Master Wesley, accompanying with the proper bass this same tune, transposed in the minor third through the whole octave.

"When he had finished, Master Wesley had a curiosity to try him in transposing through the octave in the major third, which Crotch instantly did, and in a manner too peculiar not to be fully stated.

"The tune fixed upon, in trying this experiment a second time, was, as before, the *Minuet de la Cour;* but Crotch, conceiving at once what Master Wesley wished to be a witness of, only played three or four bars of the first part, and then instantly changed the key throughout the octave.

"The child both looks and is very intelligent in other matters which do not relate to music, and draws in a bold masterly way with chalk on the floor.

"One of his most favourite objects to represent is a violin, which he forms instantaneously with a few strokes. I need scarcely mention the difficulty of reversing the two sides and S's, which must be very obvious to penmen as well as painters. The boy likewise succeeds very well in the hasty outline of a ship."

From the foregoing extract it will clearly appear, that young Crotch was a most

extraordinary instance of precocity of musical genius: he seems, indeed, "by the help of nature alone, to have instantly, as it were, understood those distinctions, which are accessible to common ears and common talents only by a long course of study." His extraordinary natural powers were, however, in the opinion of many, checked by the severity of his subsequent musical studies; his talent being chiefly trained under some celebrated masters of the old school of English music at our universities, to the minute perfection of strict counterpoint. At the age of twenty-two he was appointed professor of music in the university of Oxford, which conferred on him the degree of doctor in music; since which period he has held the highest rank in this country as a profound theorist. At present, among several other public situations, Dr. Crotch holds those of lecturer on music to the royal institution and principal of the new royal academy of music. His published works are as follows: Motet, for five voices, "*Methinks I hear the full celestial choir.*" "*Overture and Finale to Tito, Mozart, adapted on a new Plan as a Duet for the Piano-forte.*" "*Sinfonia, No. 2, Duet, composed by Dr. Crotch and arranged as a Duet.*" "*Sinfonia, Haydn, No. 7, of Salomon's Set, adapted as a Duet.*" "*Sinfonia, Haydn, No. 8, of Salomon's Set, adapted as a Duet.*" "*Sinfonia, Haydn, No. 10, of Salomon's Set, adapted as a Duet.*" "*Overture, Zauberflöte, Mozart, as a Duet.*" "*Sinfonia in C, Mozart, as a Duet, (Jupiter.)*" "*Nos. 1, 2, 3, 4, 5, constituting the First Act of Don Giovanni, for the Piano-forte and Flute.*" "*Nos. 1, 2, 3, 4, 5, constituting the First Act of Don Giovanni, as a Duet for the Piano-forte.*" "*Corelli's Concerto, No. 1.*" "*Preludes and Rudiments of Music for the Piano-forte.*" "*Three Sonatas for the Piano-forte.*" "*Ten Anthems.*" "*Ode to fancy.*" Glee for four voices, "*Go tuneful bird.*" Glee for three voices, "*To love thee, O my Emma.*" Ode for five voices, "*Mona on Snowdon calls.*" "*Tallis's Litany and Old Psalm Tunes in Score.*" "*No. 1, Original Airs by John and William Crotch.*" "*No. 2, Original Airs by John and William Crotch.*" "*No. 3, Original Airs by John and William Crotch.*" "*No. 1, Concerto for the Organ, with Accompaniments.*" "*No. 2, Concerto for the Organ, with Accompaniments.*" "*No. 3, Concerto for the Organ, with Accompaniments.*" "*Fugue on a Subject by Muffat.*" Glee for four voices, "*Nymph, with thee.*" Canzonet, "*Clear shines the sky.*" "*Prelude and Air, with Variations.*" Three volumes of "*Specimens of the various kinds of Music of all Nations.*" Glee for four voices, "*Yield thee to pleasure.*" "*Sonata, Piano-forte.*" Glee for five voices, "*Sweet sylvan scenes.*" Glee for four voices, "*Hail all the dear delights.*" Glee for four voices, with instrumental Accompaniments, "*Hail sympathy.*" Air, "*Milton Oysters,*" with variations for the piano-forte. "*Fantasia.*" "*No. 1, Concerto, Mozart, arranged.*" "*No. 2, Concerto, Mozart, arranged.*" "*No. 3, Concerto, Mozart, arranged.*" *The Overtures, Choruses, Marches, &c. in Handel's Oratorios, Anthems, Operas, &c. adapted for the Organ or Piano-forte:* "*No. 1, Esther.*" "*No. 2, Deborah.*" "*No. 3, Athalia.*" "*No. 4, Acis and Galatea.*" "*No. 5, Alexander's Feast.*" "*No. 6, Dryden's Ode.*" "*No. 7, Israel in Egypt.*" "*No. 8, L'Allegro ed il Pensieroso.*" "*No. 9, Saul.*" "*No. 10, Messiah.*" "*No. 11, Sampson.*" "*No. 12, Semele.*" "*No. 13, Belshazzar.*" "*No. 14, Susanna.*" "*No. 15, Six Hautboy Concertos.*" "*No. 16, Hercules.*" "*No. 17, Occasional Oratorio.*" "*Palestine,*" a sacred oratorio, the voice parts in score, the instrumental parts adapted. "*Quartet in C, No. 1, Haydn.*" "*Quartet in E, No. 2, Haydn.*" "*Concerto in D, Geminiani, adapted for the Piano-forte.*" "*Elements of Musical Composition and Thorough-Bass.*" "*Sinfonia, No. 1, as a Duet for the Piano-forte.*" "*Romberg's Overture in D, adapted for the Piano-forte.*" "*Thirty Rounds for the Piano-forte.*" "*Air with Variations, composed by Nehrlich.*" Duet, "*The Hope of Israel.*" "*Una bella Serenata, &c., Mozart, arranged on a new Plan as a Duet.*"

CROUCH, (Mrs.) a celebrated actress and singer at Drury-lane theatre, was born in 1763, and first appeared on the stage in 1780. She had a remarkably sweet voice and a *naïve* affecting style of singing; this, added to extraordinary personal charms, made her a great favourite of the public for many years. She died at Brighton in 1805.

CROUCH, an English violoncellist. He was engaged at the King's theatre in 1817. He has composed some solos for his instrument. (Clementi's Cat.)

CRUCIATI, (Maurizio) an Italian composer of sacred music at Bologna, about the year 1600. One of his works is entitled "*Sisara*," an oratorio, published at Bologna in 1667.

CRUGER, (Johann) chapel-master of the church of St. Nicholas, at Berlin, was born in 1602. He was the author of "*Synopsis Musica*," and several other musical works, published in Germany between the years 1622 and 1651. His collection of Lutheran hymns, entitled "*Praxis Pietatis*," went through thirty editions, up to the year 1701.

CRUSELL, (Bernhard) a German performer on the clarionet and composer for his instrument towards the close of the last century. Among his more favourite works are, "*Concertante for Clarionet, Horn, and Bassoon, with Accompaniment of Grand Orchestra*," Op. 3. "*Symph. Concertante for Flute, Clarionet, and Bass principal, with two Violins, Alto, and Bass, two Hautboys, two Horns*," Op. 22.

CUDMORE (Richard) was born in the year 1787, at Chichester, in Sussex. His first master was James Forgett, a native and organist of that city. Cudmore performed a solo on the violin in public when only nine years of age; at ten, he was taught by Reinagle, now residing in Oxford; at eleven, he played a concerto at Chichester (composed by himself) in public, and was then introduced to the celebrated Salomon, by the Rev. Mr. Marwood, after which he remained under Salomon's instructions about two years with different intervals. When twelve years of age, Cudmore led the band at the theatre in Chichester; also played a concerto for the celebrated comic actor *Suett*, at his benefit: in the same year he performed amongst the *primo* violins at the Italian opera, in London. Cudmore next resided, during nine years, in Chichester; in the course of which time he played at Oxford two concertos on the violin, when Morelli and Mrs. Mountain were engaged. He removed subsequently to London, became a pupil of Woelfl on the piano-forte, played a concerto at Salomon's concert on the piano-forte, also one at Madame Catalani's concert. He likewise performed in public a concerto of his own composition on the piano-forte, and also one of his own on the violin. He then became a member of the Philharmonic concerts. We cannot adduce a more genuine instance of Cudmore's musical ability than the following anecdote. On one occasion a performance took place at Rowland Hill's chapel in London, for which Salomon had rehearsed with Dr. Crotch and Jacobs; Salomon being, however, suddenly subpœnaed on a trial, sent to Cudmore to become his substitute at the chapel, when he performed the music *at sight*, before two or three thousand persons. As another instance of Cudmore's skill in playing *à livre ouvert*, he is remembered to have performed at sight, in a party given by Mr. C. Nicholson, a difficult manuscript concerto which was brought there by a professional man. Cudmore once executed *three solos* the same evening, at a public concert at Manchester. At Liverpool he performed a concerto on the violin by Rode, one on the piano by Kalkbrenner, and one by Cervetto on the violoncello. Cudmore now leads the band at that distinguished establishment, the Gentleman's concert, at Manchester, also leads occasionally at Liverpool.

CULANT, (Le Marquis de) a French amateur musician, wrote a tract, entitled "*Nouveaux Principes de Musique*," Paris, 1785.

CUMMINS, (Charles) violinist, pianist,

and composer, was born at York in 1785. His father was the Roscius of that theatrical circuit for nearly forty-four years, and commenced his prosperous career under the management of the eccentric Tate Wilkinson. He closed a valuable life in the actual performance of his public duty, dying on the stage at Leeds while representing the part of *Dumont*, in the tragedy of *Jane Shore*, on the 20th of June, 1818.

Charles Cummins, in the course of a liberal education, received lessons in the theory of music from the late Dr. Miller of Doncaster, and, preferring the science for his profession, became successively leader of the theatrical bands at Lancaster and Exeter, till engaged at Bath, at the express instance of his friend Mr. Loder, as director of the choruses in that and the Bristol theatre. He is now established at Bristol and Clifton as a teacher of the piano-forte, singing, and thorough-bass. He is the composer of much local and incidental music, a small part only of which has been published. The deeply lamented princess Amelia was so much pleased with one of Cummins's compositions, (a *canzonet*, the words by the author of the comedy of the *Honey Moon*) which had been performed at the Weymouth theatre on the evening previous to her final departure for Windsor, that her royal highness's page was delayed for a day in order to procure a copy of it.

His attainments in languages, and facility in literary composition, have rendered Cummins a powerful auxiliary to the orchestra, in the writing and arrangement of English words for several pieces of celebrity, for the use of Signor Rauzzini's concerts and the Bath Philharmonic society, (of the latter of which he was a director) particularly the "*Storm Chorus*" of Haydn, two of Mozart's motets, (Nos. 1 and 2) sundry extracts from his "*Requiem*," and Cherubini's "*Monody on the Death of Haydn*," besides the adaptation of many *songs*, from foreign operas, for the English stage.

He has been a frequent writer in publications embracing musical criticism; and distinguished himself, during the existence of a Bath gallery of paintings, as a connoisseur possessing no mean powers of pictorial discrimination. He is the author of a pamphlet in controversy with Mr. Logier, the propagator of a new system of musical tuition; which was, by virtue of Cummins's dissertation upon its merits, utterly excluded from Bath and the west of England generally. He has received (what must be doubtless highly gratifying) notices of his literary efforts in the cause of music, from the most eminent individuals in the profession; and was awarded a splendid token of the collective opinion of a large majority of the unprecedented concourse of talent at the grand musical festival, held in the cathedral of York in the autumn of 1823.

Cummins is a member and secretary of a literary and philosophical society in Bristol, named *The Inquirers*, to which he delivers occasional lectures on music; being, we believe, the only instance of this description out of the metropolis. Superadded hereto, Cummins enjoys the reputation of being, in conversation, a wit, whose flashes excite warmth in his hearers without scorching or implacably degrading their personal object; and he is a not less forcible than lively extemporaneous orator, upon subjects that have occasionally called for the exercise of so enviable a faculty in public meetings, as well as in the progress of official duties, as a member of the fraternity of freemasons in the province of Bristol. Cummins commenced the season of 1823-1824 as leader and musical conductor of the Bristol theatre royal, which is of late years a separate management from that of Bath.

CUPIS, (J. B.) le jeune, a violinist at Paris, and pupil of Bertaud. He composed a concerto, well known in France by the name of "*Le Saut de Cupis.*" He flourished towards the middle of the last century.

CURCIO, (Guseppe) a Neapolitan chapel-master and dramatic composer at the latter end of the last century. One of his best works is "*Li Convulsioni*," opera buffa.

CURIONI, (Signor) an Italian tenor

singer, with a sweet voice of moderate compass, from the theatre San Carlos at Naples, and the Italian theatre at Barcelona, was first engaged at the King's theatre, in London, in 1820. His expression is pure, and his general performance indicates much mind. He is an honorary member of the royal academy of music.

CURIOT, a good tenor singer at the French theatre in Amsterdam. He was a pupil of the Paris conservatory.

CURTZ, (BERNARDONE) a buffo singer at Vienna in 1751. For an anecdote respecting him, see the biography of HAYDN.

CUSOLI, an Italian singer engaged by Madame Catalani, in 1817, for her opera establishment in Paris.

CUTELL, (RICHARD) an English musician at the beginning of the fifteenth century.

CUTLER, (WILLIAM HENRY) Mus. Bac. Oxon, was born in the year 1792, of respectable parents, in the city of London. Shortly after the birth of this their second child, the father obtained a spinet at a sort of lottery sweepstake, and after the business of the day was over would frequently strum to his two little boys on this instrument. He had then, however, very little knowledge of music; but, possessing industry and perseverance, overcame every difficulty in the science, so as to enable him to superintend his second son through all his subsequent exertions in practice. A friend relates that, one time when he entered the father's parlour, he saw him with this little boy on his lap, teaching him his notes; at another time, the same friend has seen father and son on the carpet playing with pieces of card, on which the notes of music and their names and lines, &c. appeared, corresponding with papers pasted on the keys of the spinet. At that time the child could not have been much above two years of age, certainly not three years old. His father, conceiving that the boy had a taste for music, next engaged a master to teach him the violin, when he improved so rapidly as to play a concerto of Jarnowich before he was five years old, He performed on the little Amati violin, which was once Dr. Crotch's, and which his father bought of the late Mr. Betts. Still, however, the spinet appeared to be the child's favourite, and J. H. Little was for some time his instructor on that instrument, which was at length changed for a piano-forte, G. E. Griffin being engaged as the boy's master. About the year 1799, the child had lessons of singing and thorough-bass from Dr. Arnold, who expressed his approbation of his talent by repeated gifts of small silver two-penny and three-penny pieces. Shortly after this, he played a concerto of Viotti on the piano-forte, at the Haymarket theatre, for the Choral Fund concert, and received universal applause: he has played concertos, &c. several times since for the same fund. He sang also at the oratorios under Dr. Arnold.

In 1801, when Dr. Busby took his degree of doctor of music, young Cutler went to Cambridge to sing the principal airs in that exercise; and under this gentleman he would have been placed, but his father objected to his being other than a concert singer, while the doctor wished him to be brought out in theatrical performances. In 1803, he was placed in the choir of St. Paul's. He sang also at Harrison's concerts, the concerts of ancient music, the glee club, (generally) Wykhamists, &c. &c. and private concerts. Previously to this, he had also appeared before the public as a composer, his first publication being a march for the full band of the sixth regiment of Loyal London volunteers, in the rifle company of which regiment his father was an officer. Soon after this, he sang in the solemn services, dirge, &c. of three of the greatest men of the day, being summoned to attend the funerals of lord Nelson and Messrs. Pitt and Fox. After leaving the choir of St. Paul's, he was placed under the instruction of the late W. Russell, Mus. Bac. Oxon, for the theory of music, and was, in 1818, elected organist of St. Helen's, Bishopsgate; he also taught in several private families. In the year 1812, he took his bachelor's degree at Oxford, highly complimented by letter from the professor of

that university. In 1818, when Logier came to England from Dublin, W. H. Cutler, influenced by Kalkbrenner's advertisement, applied to Logier and paid one hundred guineas to learn his system. He then took a house in Broad-street-buildings, and opened an academy on the Logierian plan; but, after between two and three years' trial, finding it not advantageous to keep up the requisite establishment, he relinquished that house, though he still teaches the theory of music according to Logier's system. In 1821, Cutler was engaged to sing at the oratorios at Drury-lane, under the direction of sir George Smart; but want of nerve prevented his giving full power to his voice, and determined him to relinquish altogether singing in public. In 1823, a part of the exercise for his bachelor's degree was performed at the oratorios under the direction of Bochsa. He has lately resigned the situation of organist of St. Helen's, and been appointed organist of Quebec chapel, Portman-square, for which chapel he has written a "*Te Deum*" and "*Jubilate*," and a "*Four-Part Anthem for Christmas Day*." We should not omit mentioning that, among other advantages, in the course of Cutler's musical education, he was fortunate enough occasionally to be favoured with the counsel of Clementi, both on his compositions and performances on the piano-forte. The following is a list of the principal publications of W. H. Cutler: 1. "*Favourite March*," dedicated to Lady Blizard.—2. "*The Power of Music*," song, dedicated to Miss Chambers.—3. "*The Rose-bud*," song.—4. "*The Isle of Walcheren*," rondo, dedicated to Miss C. S. Raikes.—5. "*The Rose and the Myrtle*," song.—6. "*Les deux Amis*," rondo, dedicated to W. Russell, M. B. Oxon.—7. "*Pray, Goody*," rondo.—8. "*The Wedding Day*," song, dedicated to Lady Blizard.—9. "*The White Cockade*," rondo, dedicated to Duchess d'Angoulême.—10. "*The Barrier of Paris*," rondo, dedicated to Marshal Blucher.—11. "*The Deeds of Wellington*," song, dedicated to Sir W. Blizard.—12. "*Lord St. Orville*," rondo, dedicated to Miss Smith.—13. "*Calder Fair*," rondo, dedicated to Miss Griffith.—14. "*Maria*," song.—15. "*Ah! vous dirai-je, ma maman, with Variations*," dedicated to Miss Mourgue.—16. "*New Rondo*," dedicated to Miss Dyer.—17. "*Fantasia and French Air, with Variations and Flute Accompaniment*," dedicated with permission to Her Royal Highness the Duchess of Gloucester.—18. "*Sophia*, (waltz) *with Flute Accompaniment*," composed for Her Royal Highness Princess Sophia of Gloucester.—19. "*March*," composed for His Royal Highness the Duke of Gloucester.—20. "*Exercise for Bachelor's Degree*," dedicated to His Royal Highness the Duke of Gloucester.—21. "*Duet, The Sisters*," dedicated to the Misses Wroughton, of Newington-house, Shillingford, Oxon.—22. "*Old favourite Air, with Variations*," dedicated to his pupil Miss Guthrie.—23. "*Divertimento for Flute and Piano-forte*," dedicated to Mrs. T. N. Williams.—24. "*Recit. and Air, taken from the Exercise, Op. 20, as sung by Mr. Cutler at the Oratorio, Theatre Royal, Drury-lane.*"—25. "*Robin Adair, harmonized for three Voices, with Accompaniments for the Piano-forte and Guitar.*"—26. "*Boccage que l'Aurore, with Flute Accompaniment*," dedicated to his pupil Miss Thomas.—27. "*The Flowers of Spring, Flute Accompaniment, No. 1, Select Melodies, (to be continued) sung by Mrs. Bellchambers, at the Oratorio.*"—28. "*The young Crusader, Flute Accompaniment, No. 2, Select Melodies, (to be continued) sung by Mrs. Bellchambers, at the Oratorio.*"—29. "*Thoughts of Home, sung by Miss Stephens, Words by Lord Byron.*" 30. "*A Man to my Mind! Words by J. Cunningham, Esq. sung by Mrs. Fitzwilliam, of the Theatre Royal, Drury-lane.*" 31. "*A Girl to my Mind! a Parody, by Charles Clementi, Esq. Son of the celebrated Clementi.*"—32. "*The Panegyric, Song, translated from the German.*"—33. "*Andiamio Aldiavolo! Words by C. Clementi, Esq.*"—"*Fancy's Wreath, No. 3*," rondo; "*A Quartetto for two Violins, Viola, and Violoncello*," is announced as shortly to be published by Cutler.

CUVELLIER, (J. G.) a French dramatic

composer, born in 1770. He composed several operettas and songs.

CUZZONI. See SANDONI.

CYPRIANUS, a composer of madrigals in the sixteenth century. He and Orlando were the two first who hazarded what are now called chromatic passages.

CZARTH, (GEORGE) born in Bohemia in 1708, was an eminent violinist, attached to the court of Berlin, and subsequently of Manheim, where he died in 1774. He published six solos for the violin, and left much manuscript music for the violin and flute.

CZERNY, (GASPARD) born in Bohemia, was an excellent performer on the English horn. He resided in his youth at Prague, and afterwards at Petersburg, and Friburg, in the Brisgau, at which latter place he engaged himself, in 1786, in the service of the princess of Baden. He has published at Vienna some music for military bands.

# D

DACIER (ANNE) died at Paris in 1721. Among her numerous writings we may distinguish a dissertation on the flutes of the ancients, inserted in her edition of "*Terence.*"

DACOSTA, a clarionet pupil of Charles Duvernoy. He lately belonged to the orchestra of the *Théâtre Feydeau*, at Paris. He has published some pleasing music for his instrument.

DAGINCOURT, a composer for the harpsichord at Paris. He died at Rouen in 1755.

DAHMEN, (J. A.) an excellent violinist and composer for his instrument. He was born in Holland, and lived many years in England. He flourished in the latter end of the last century.

DALAYRAC, (NICHOLAS) born in Languedoc, of a noble family, came to Paris young, and served in the gardes-du-corps. He was so struck with the dramatic music of Gretry, the representations of which he scarcely ever failed to attend, that at length he determined to study the science of music, for which he had a strong natural taste, and became the pupil of Langlé. After a few years' study, Dalayrac made his *début* as a composer at the *Opera Comique*, by a piece entitled "*L'Eclipse totale*," where the germ of his admirable talent was immediately recognised by connoisseurs. It may be remarked of this composer, that he generally showed less originality than Monsigny, and less comic spirit than Gretry, but as much freedom and nature as either of the foregoing. He, however, peculiarly excelled in grace and sweetness. The following are the titles of Dalayrac's most successful operas: "*Nina*," 1786; "*Adolphe et Clara*," 1799; "*Maison à vendre*," 1800; "*Picaros et Diego*," 1803; "*Une Heure de Mariage*," 1804; "*Gulistan*," 1805; and "*Camille*," 1791. Dalayrac died of a neglected catarrhal complaint in the year 1809.

DALBERG, (JOHANN FRIEDRICH HUGO FREYHERR Baron Von) a celebrated German amateur composer and pianist, born about the year 1752. He published, in 1781, a pamphlet, entitled "*Coup-d'Œil d'un Musicien sur la Musique des Espirits.*" He also wrote a tract on the music of the Hindoos, the principal materials for which are extracted from the works of sir William Jones. Von Dalberg's compositions consist both of vocal and instrumental pieces, and were published between the years 1790 and 1804. Some English songs adapted to his music were published, in London, by Corri, in 1796. A set of his sonatas for the piano-forte were also published about the same time, in London, by Broderip. We have no account of his death.

D'ALBANESE. See ALBANEZE.

DALE, a composer of piano-forte music in London. (Birchall's Cat.)

DALEMBERT, (JEAN LE ROND) member of the academies of sciences of Paris and Berlin, and perpetual secretary to the French academy, was born at Paris in 1717. In 1722, Rameau published his treatise on harmony, which at first produced little effect, from its being too profound for common readers. In 1752, Dalembert undertook to render the system of Rameau more familiar, and wrote a tract for that purpose, by which means he only gave the appearance of order and clearness to a system essentially erroneous, and which is, in great part, rejected by the modern musical theorists of France. Dalembert also wrote some tracts on music in the periodical publications of his time.

DALLOGLIO, (DOMENICO) a composer and violinist, was born at Padua. In 1735, he went with his younger brother to Petersburg, where he remained for twenty-nine years in the service of that court. He died suddenly, in 1764, being then on his return to his native country. His compositions were chiefly instrumental, and for the violin. Some of them were published at Vienna.

DALVIMARE. See ALVIMARE.

D'ALPY, (MLLE.) an eminent performer on the piano-forte, was a pupil of Cramer.

DAMBRIUS, a French composer about the year 1685.

DAMEN. See DAHMEN.

DAMIANI, (F.) an Italian composer and singer, who was in London about the year 1800, where he published "*God save the King*" in Italian, with variations; also "*Four easy Songs for the Harp or Piano,*" and "*Notturni, for two and three Voices.*"

DAMMAN, of his majesty's household band, is an eminent performer on the serpent.

DAMON (WILLIAM) is chiefly known on account of the harmonies which he published to a collection of psalm tunes. He was organist of the chapel royal during the reign of queen Elizabeth, and was a man of considerable eminence in his profession.

DAMON, the Athenian, was the music-master of Pericles and Socrates. The philosopher calls him his friend, in a dialogue of Plato, where Nicias, one of the interlocutors, informs the company that Socrates had recommended, as a music-master to his son, Damon, the disciple of Agathocles, who not only excelled in his own profession, but possessed every quality that could be wished in a man to whom the care of youth was to be confided.

Damon had chiefly cultivated that part of music which concerns time or cadence. For which he is highly commended by Plato, who seems to have regarded rhythm as the most essential part of music, and that upon which the morals of a people depended, more than upon melody, or, as the ancients called it, harmony. He is also mentioned by Aristides Quintilianus, as having excelled in characterising his melodies, by a judicious choice of such sounds and intervals as were best adapted to the effects he intended to produce.

Damon, according to Plutarch, was a profound politician, and, under the mask of a musician, he tried to conceal from the multitude his talent. He was, however, involved with his patron Pericles in the political disputes of his time, and banished as a favourer of tyranny. The period when he flourished may be gathered from his connections.

DANA, (GIUSEPPE) an Italian composer at Naples. In 1791, he brought out there two ballets of his composition, viz.: 1st. "*La finta Pazza per Amore.*" 2d. "*Finta campestre.*"

DANBY, (JOHN) a celebrated English composer of glees in the latter part of the last century. He died whilst a concert was performing for his benefit. The following catalogue comprises his principal works: "*La Guida alla Musica Vocale.*" "*When Sappho tuned,*" glee, three voices: "*When generous wine expands,*" three voices: "*When floods retire to the sea,*" three

voices: "*The fairest flowers the vale prefer,*" three voices: "*Sweet Thrush,*" four voices: "*Shepherds, I have lost my love,*" three voices: "*Go to my Anna's breast,*" four voices: "*Fair Flora decks,*" three voices: "*Come, ye party jangling swains,*" four voices: and "*Awake Æolian lyre,*" four voices. John Danby gained numerous prize medals for his compositions, from the glee club and other societies, and for a series of years he shared with the celebrated Samuel Webbe the meed of public approbation in his peculiar school of music.

DANCE (WILLIAM) was born in 1755. He studied the piano-forte under Dr. Aylward, organist of St. George's chapel, Windsor, and the violin, first under C. F. Baumgarten, and subsequently under the celebrated Giardini. Dance is certainly one of the oldest professors in London, having performed in the orchestra of a theatre in the year 1767. He belonged, for four years, to Drury-lane theatre, in the time of Garrick, and afterwards for a period of eighteen years, (namely, from 1775 to 1793) to the King's theatre. He led the band at the Haymarket theatre for seven summers, from 1784 to 1790 inclusive. He assisted at all the performances for the commemoration of Handel, at Westminster abbey, and led the band there, in the year 1790, for three performances, during the indisposition of the elder Mr. Cramer. Dance has taught the piano-forte in London for forty-eight years. He was one of the founders of the Philharmonic society, and is now one of its directors and treasurer. He has published various piano-forte works of merit, consisting of sonatas, fantasias, variations, preludes, &c. His variations on *God save the King* have been extremely admired, and the sale has been such as to require four sets of plates.

DANDRIEU (JEAN FRANÇOIS) was born in the year 1684. He was a celebrated composer for, and a masterly performer on, the organ and harpsichord. Both in style and execution he is said to have greatly resembled the famous Couperin. Dandrieu died at Paris, in 1740, leaving of his works, three volumes of pieces for the harpsichord, and one volume for the organ, with "*Un Suite de Noëls,*" or carols and songs celebrating the nativity of Christ, all of which have been greatly esteemed.

DANN, a composer of some sonatas published at Heilbron in 1797.

DANNELEY (JOHN FELTHAM) was born at Oakingham, in Berkshire, in 1786. His grandfather was a solicitor of great repute and considerable property at Windsor, whose early death and unforeseen misfortunes plunged his family in difficulties; when his son, G. Danneley, accepting a situation obtained for him in the choir at Windsor, devoted himself to music as a profession, and by him, his second son, the subject of this memoir, was initiated in musical science. At the age of fifteen, he was placed, as a pupil for the piano-forte, under C. Knyvett, and under Samuel Webbe for thorough-bass. At seventeen, he left his musical studies to reside entirely with a wealthy maternal uncle, who promised and intended to provide amply for him; but, indulging in procrastination, (which so often frustrates the best intentions) was, by rapid illness, and consequent death, deprived of the power of making a will. By this event young Danneley was again cast upon the world; when, resuming his professional pursuits with increased assiduity, he placed himself under the tuition of that very eminent performer, the late Woelfl, from whom he learnt to comprehend and admire the expression given to piano-forte playing by the varied and sensitive touch adopted by the best German masters, and so well described in Forkel's life of Bach. He also took lessons from another excellent master, C. Neate, and then went to reside with his mother at Odiham, in Hampshire.

At this period of his life he contracted a great love for foreign music, from frequently joining in concerts with French and Italian officers, placed as prisoners of war in the vicinity of Odiham, and in their society he acquired a knowledge of the French and Italian languages.

In his twenty-sixth year, an eligible circle of tuition was offered to his acceptance at Ipswich; and after a few years' residence, he was elected organist of the church of St. Mary of the Tower in that town.

At the commencement of the peace Danneley went to Paris, where he attended the meetings of *L'Ecole des Fils d'Apollon*, and studied assiduously under Antoine Reicha, the first theorist of the day, author of some admirable quintets, and of the "*Cours complet de Composition Musicale*," a work celebrated all over Europe. At this time he also took lessons of Pradher, the Cramer of Paris, and Mirecki, *le jeune Polonois*, of whose splendid edition of Marcello's psalms, Danneley was one of the original promoters. He also enjoyed the advantage of frequent conversations with the celebrated Cherubini, and Monsigny, the author of an original and elegant, though perhaps somewhat fanciful, theory of music. In superior Parisian society, as well as in professional circles, Danneley's astonishing facility, as a sight player, was generally admired.

In 1822, Danneley prepared to visit Vienna and Munich; but these arrangements were changed for an attainment much more the object of his wishes, namely, the hand of an amiable and accomplished young lady, to whom he had long been attached. The following are among the specimens which Danneley has occasionally selected for publication from his numerous manuscript compositions: "*Queen of every moving measure*," "*Col Arso d'un Ciglio*," "*Military Divertimento*," "*Waves of Orivell*," duet, "*Rondo in C*," "*Violets*," a song, and "*Palinodia à Nice*," a set of twelve Italian duets, dedicated to his royal highness the duke of Sussex.

Danneley is now engaged in preparing for the press a portable encyclopædia of music, in one volume, consisting of all the most useful information that can be compiled, abridged, and selected from the best theoretical works of the continent; a task for which he is well qualified, by his knowledge of the French, Italian, and German languages.

DANNER, (Christian) leader of the band to the margrave of Baden at Carlsruhe. Some of his compositions for the violin are published at Vienna.

DANVELS, an English performer on the tenor, now living.

DANYEL, (John) a bachelor of music, at Christchurch, Oxford, in the year 1604. He published "*Songs for the Lute, Viol, and Voice*," London, 1606.

DANZI, (Franz) chapel-master to the king of Bavaria at Munich, and an excellent violoncellist. He was born at Manheim, of Italian parents, in 1763. His father was an excellent performer on the violoncello, and taught him music at a very early age; he also studied, subsequently, under the celebrated abbé Vogler, at that time chapel-master to the elector. In 1779, he produced his first opera, "*Azakia*," for the theatre at Munich, to the cathedral of which town he was appointed chapel-master. Since that period he has published several other operas, and a great variety of instrumental music, much of which has been printed at Paris. His quatuors for two viols, tenor, and violoncello, Opera 44, published at Leipsic, are particularly admired. Danzi was appointed, in 1807, chapel-master to the king of Wurtemburg, at Stuttgard, from whence he still continues to publish instrumental music.

D'APEL. See Apel.

DAQUIN, (Lou. Claude) organist to the king of France, was born at Paris in 1694. He became celebrated as an organist at the early age of twelve years. When Handel went to France, he was so astonished on hearing the performance of Daquin, that, although extremely pressed to play himself before him, he could never be prevailed upon to do so. Daquin is said to have preserved the brilliancy of his touch to the advanced age of seventy-eight. During his last illness, which was only of eight days continuance, he recollected that the *fête* of St. Paul was approaching, and said, "*Je veux me faire porter à l'église par quatre*

*hommes, et mourir à mon orgue.*" He died the 15th of June, 1772, and his funeral was attended by a prodigious concourse of amateur and professional musicians. The regular canons of St. Anthony, to whom he had been organist for sixty-six years, sang his funeral service. Daquin composed some sacred and other music for his instrument.

DAQUONEUS, (JOANNES) a composer of madrigals, one set of which was published at Venice in 1557, and another at Antwerp in 1594.

DARBES, (JOHANN) a Danish violinist of some merit, who is also known as the composer of a "*StabatMater :*" he lived near Copenhagen, in 1784, having been pensioned by the court.

DARCIS, (M.) a pupil of Gretry, composed the opera "*La Fausse Peur,*" in 1774. "*Le Bal masqué*" is also attributed to him.

DARD, author of some instrumental music, also of a work entitled "*Principes de Musique,*" published at Paris about the year 1796.

DAREIS, (J. B.) author of some romances published at Paris in 1800.

DARONDEAU, (BONONI) born at Munich in 1740, was a professor of singing at Paris, and composed seven collections of romances, and the music of the opera "*Le Soldat par Amour.*"

DARONDEAU, (HENRY) son of the preceding, was born at Strasburg in 1779. He was a pupil of Berton, and has composed several collections of romances, and some piano-forte music.

DASERUS or DASSER, (LUDOVICUS) chapel-master to the duke of Wurtemburg in the latter half of the sixteenth century. He composed much sacred music.

DAUBE, (JOHANN FRIEDRICH) born in 1730, was secretary to the imperial society of arts and sciences at Vienna. He wrote several books on music, and composed some sonatas for the lute. He died at Vienna in 1797.

DAUBERVAL, a pupil of Noverre, and a celebrated ballet-master. He was born at Versailles, and died in 1806.

DAUPHIN, a composer of songs at Paris in the beginning of the last century.

DAUPRAT, professor of the horn at the Paris conservatory.

DAUSSOIGNE, professor of accompaniment at the Paris conservatory.

DAUTRIVE, (RICHARD) a French violinist and composer for his instrument in the year 1799.

DAUVERGNE, (ANTOINE) born at Clermont in 1713, was superintendent of the king's music, and director of the opera. He composed many dramatic pieces, and some music for the violin. He died at Lyons in 1797.

DAUVILLIERS, (JACQ. MARIN) born at Chartres in 1754, was a composer of light vocal music.

DAVEAUX. See AVAUX.

DAVELLA (GIOVANNI) published at Rome, in 1657, "*Regola di Musica,*" a work of no great merit, according to Dr. Burney.

DAVID, (GIACOMO) a celebrated tenor singer, born at Bergamo about the year 1750. He sung at most of the large towns of Italy, also in London and Paris, till about the year 1796, when he returned to Italy, and became chamber-musician to the grand duke of Parma.

DAVID, (L.) a harpist and singing-master at Geneva in the year 1800. He has published some romances with accompaniments for his instrument.

DAVID, the younger, a very eminent Italian tenor singer; his voice is of extraordinary compass. He has been engaged for some time at Vienna, where he is enthusiastically admired.

DAVIES, (Miss CECILIA) known in Italy by the name of *L'Inglesina*, first appeared at the opera in London in 1773. She was considered as being second only to Billington among English female vocalists. She had performed for some time in Italy, before her appearance on the London boards, and even the Italians confessed, that her powers were excelled on the continent by Gabrielli alone. After singing a few years in England, she returned to the

continent with her sister, who was a celebrated player on the harmonica.

DAVION (J.) published a collection of romances at Paris, about the year 1801.

DAVY, (Richard) an old English composer of songs. He lived about the year 1500.

DAVY (John) was born in the parish of Upton-Helion, about eight miles from Exeter. When he was about three years of age, he came into the room where his uncle, who lived in the same parish, was playing a psalm tune on the violoncello; but the moment he heard the instrument he ran away crying, and was so much terrified that it was thought he would have gone into fits. For several weeks his uncle repeatedly tried to reconcile him to the instrument; and at last, after much enticement and coaxing, he effected it by taking the child's fingers, and making him strike the strings. The sound thus produced very much startled him at first; but in a few days he became so passionately fond of the amusement, that he took every opportunity of scraping a better acquaintance with the monster which had before so much terrified him. With a little attention, he was soon able to produce such notes from the violoncello as greatly delighted him. About this time there happened to be a company of soldiers quartered at Crediton, a town about a mile from Helion. His uncle frequently took him there, and one day attending the roll-call, he appeared much pleased with the fifes. Not contented, however, with hearing, he borrowed one of them, and soon made out several tunes, which he played very decently.

At the age of four or five years, his ear was so correct, that he could play an easy tune after once hearing it. Before he was quite six years old, a neighbouring blacksmith, into whose house he used frequently to run, lost between twenty and thirty *horse-shoes*. Diligent search was made for them many days, but to no purpose. Not long afterwards the smith heard some musical sounds, which seemed to come from the upper part of his house, and having listened a sufficient time to be convinced that his ear did not deceive him, he went up stairs, where he discovered little Davy, with his property, between the ceiling and the thatched roof. The boy had selected eight horse-shoes out of the whole number to form an octave, had suspended each of them by a single cord clear from the wall, and, with a small iron rod, was amusing himself by imitating the Crediton chimes, which he did with great exactness.

This story being made public, and his genius for music daily increasing, a neighbouring clergyman, of considerable rank in the church, showed him a harpsichord. This he soon became familiar with, and, by his intuitive genius, was, in a short time, able to play any easy lesson which was put before him. He applied himself likewise to the violin, and found but few difficulties to surmount in his progress on that instrument.

When eleven years old, he was introduced to the Rev. Mr. Eastcott by this gentleman, who was now become his patron. Mr. Eastcott was so much struck with his performance on the piano-forte, and his general turn for music, that he earnestly recommended it to his friends to place him with some musician of eminence, under whom he might have free access to a good instrument, and acquire a requisite knowledge of the rules of composition. They applied to Mr. Jackson, the organist of Exeter cathedral, and, when he was about twelve years of age, he was articled as a pupil and apprentice of this excellent man.

His progress in the study of composition, and particularly in that of church music, was extremely great. He also became an admirable performer, not only on the organ, but on the violin and violoncello. The first of his compositions that appear to have attained any high degree of celebrity, were some *vocal quartets*, which were considered by the best judges to afford the strongest indication of musical genius and knowledge.

Davy resided at Exeter for some time after the completion of his studies. One of his earliest employments, upon his arrival in London, appears to have been as a per-

former in the orchestra at Covent-garden; at this time he also employed himself in teaching, and soon had a considerable number of pupils. He composed some dramatic pieces for the theatre at Sadler's Wells, and wrote the music to Mr. Holman's opera of "*What a Blunder!*" which was performed at the little theatre in the Haymarket in the year 1800. In the following year he was engaged with Moorehead in the music of "*Perouse,*" and with Mountain in that of "*The Brazen Mask,*" for Covent-garden. He died in February, 1824.

DAY, (Mr.) a teacher of music in Dublin, and composer of some music for the piano-forte. (Goulding's Cat.)

DEAMICIS, (Anna.) See Amicis.

DEBAIGNE (Abbe) was music-master to Louis XI. Bonchet relates that the prince once said, jocosely, that he should like as well to hear a concert of pigs as of musicians. The abbé, on this, collected a number of pigs, of different ages, in a sort of tent, before which he placed a machine, with keys similar to a harpsichord: on touching these keys, they moved some sharp pointed instruments, which pricked the animals, and caused them to make a prodigious noise, to the great entertainment of his majesty, who lavished his favours on the ingenious inventor of this novel species of harmony.

DE BEGNIS (Guiseppe) was born at Lugo, a town in the pontifical states, in the year 1795. He commenced his vocal studies, at little more than seven years of age, under Padre Bongiovanni, and sang soprano in the chapel at Lugo, from that time till he was near fifteen, when his voice broke. He always evinced much genius as a comic actor, and was desirous, at the time his voice failed, (which he feared would not return) to follow that profession, for which purpose he studied under the direction of Mandini, a celebrated Italian actor. His father, however, refusing to consent to his becoming a comedian, he took further lessons in singing from the composer Saraceni, brother to Madame Morandi. In the carnival of the year 1813, he made his first *début* as *primo buffo* singer at Modena, in an opera called *Marco Antonio*, the music by Pavesi, and was received with such applause as at once to decide the line of his future professional pursuits. From thence he went to Forli and to Rimini, and terminated the first year of his theatrical career again at Modena. In the following carnival he performed at Sienna, at the opening of a new and superb theatre, called *Teatro degli Academici Rozzi.* He first appeared there in the comic part of *Pazzo*, in the *Agnese*, of Paer, and was received with enthusiasm both as an actor and singer. He afterwards played *Selime*, the Turk, in the *Turco in Italia*, of Rossini. He next proceeded to Ferrara, Badia, and Trieste, at which latter town he appeared in the following operas: *Avertimento alle Mogli*, of Caruso; *La Matilde*, of Coccia; *Teresa e Claudio*, of Farinelli; *Don Papirio*, of Guglielmi; and *Don Timonella di Piacenza*, of Celli. In the carnival of 1815, he was at Cesena, where he particularly attracted the town by his performance in the opera *Bello piace a tutti:* he sang in it an *aria buffa*, in the style of the old rondos, and in which he imitated with his falsetto the celebrated singer Pacchierotti. The music of the above opera is by Fioravanti. He next appeared in the *Due Prigionieri*, of Pucitta, and finally in *La Guerra aperta*, of Guglielmi. He passed the spring in Mantua, and performed the part of *Mustapha*, in *L'Italiana in Algeri*, of Rossini, and in *La Guerra aperta.* At Udine, during the summer, he performed in *L'Italiana*, and in *L'Inganno felice*, of Rossini. He passed the autumn at Rome, where he played in *Agnese*, the part of *Francesco*, in the *Ginevra degli Almievi*, the *Solitario*, in the *Lagrime d'una Vedova*, of Generali, *Selime*, in the *Turco in Italia*, of Rossini, and in *Il quid pro quo*, of Romani. In the carnival of 1816, he was at Milan, where he had an illness of three months' continuance, and was not able to sing during the whole period of his engagement. On his recovery, he proceeded to Parma, where his success was the most

brilliant of any he had experienced in the course of his musical career, especially in the part of *Mustafa*, in the *Italiana*, and in the *Marcotando*, of Pajni. He passed the summer at Modena, and appeared in *Marc Antonio*, and in *La Capriciosa pendita*, of Fioravanti. In the autumn he came to Bologna, where he undertook the part of *Selime*, the Turk, in the *Turco in Italia;* his voice was at that time still more flexible, and its compass greater than at present, and he got through the part with considerable success. A singular circumstance, and highly honourable to his comic talent, now took place at Bologna. Before the arrival of De Begnis, Paer's opera of *Agnese* had been twice attempted in that town, and completely failed in both instances. The manager, however, having heard of De Begnis's success in the character of *Pazzo*, both at Rome and Ferrara, wished again to try the piece, and it was accordingly chosen for the benefit of Mlle. Ronzi. The whole town were against the attempt, and the opera was declared to be miserably *ennuyant*. The trial however was made, and its success was, in this instance, as complete as were its former failures; the principal reason for which change was generally attributed to the talent of De Begnis, whose success was such in *Pazzo*, that the piece was afterwards played many times, and is still considered there as one of their best stock operas. De Begnis also played at Bologna, with much success, the comic part of the *Ancien Militaire*, who detests noise, in the opera *Il Matrimonio per Susurro*, by Salieri. It was at this town that De Begnis was married to Mlle. Ronzi: he was also nominated philharmonic academician to the musical institute at Bologna. Soon after their marriage, he was obliged to separate for some time from Madame De Begnis, who had previously to her marriage made an engagement for Genoa, and De Begnis for Rome; on his second visit to which city he performed the feigned prince, called *Dandini*, in the opera of *La Cenerentola*, a part expressly written for him by Rossini. The newly married couple again met at Florence in the spring of 1817, and passed the summer at Vicenza and the autumn at Verona, where De Begnis was elected an honorary member of the musical academy of the *Anfioni*. The success of De Begnis and his wife were here such, especially in *Figaro* and *Rosina*, in the *Barbiere di Seviglia*, of Rossini, that this celebrated composer invited them to perform at the opening of the new theatre of Pesaro, which was under his direction. The opening piece selected by Rossini was *La Gazza Ladra*, in which they played the *Podesta* and *Ninette*. This was succeeded by the *Barbiere di Seviglia*. From thence they proceeded to Lucca, where they passed the autumn of 1818, and, in the carnival of 1819, made their *débuts* at Paris. Here their success was complete: their first appearance was in the *Fuorusciti*, of Paer, in which they played *Isabelle* and *Uberto*. They afterwards performed together in the *Barbiere*, in the *Molinara*, of Paesiello, and in the *Pietra di Paragone*, of Rossini. De Begnis played also in the *Pastorella nobile*, with several other operas that we have not space to enumerate. After remaining three seasons at Paris, they made their first appearance at the King's theatre in London, in the opera of *Il Turco in Italia;* since which period De Begnis has been considered as the most natural and purest *buffo* singer in this country. He has performed at all the principal concerts and public musical meetings in England, and has lately had the direction of the operas at Bath, which proved highly successful. He is engaged at the opera for the season of 1824.

DE BEGNIS, (Madame Ronzi) wife of the preceding. Many particulars respecting this lady being included in the foregoing article, it is only requisite to mention that, after her marriage at Bologna, Madame De Begnis went to Genoa, and performed at the great theatre there, *Elizabetta Regina d'Angleterra*, in Rossini's opera of that name, and was received in it with the greatest enthusiasm. She afterwards sang in *La Rosa bianca e la Rosa rossa*, of Mayer. On her return to Florence, she sang

at the orotorios there in Lent. She afterwards accompanied De Begnis to the different towns mentioned in the preceding article, at all of which she received high honours as an artist, especially as a serious singer; her comic powers, which are known in this country to be very great, having been considered on the continent as altogether secondary to her performances as *prima donna seria*. Madame De Begnis is remarkable for her articulate execution; her voice is extremely pleasing, and is allowed to have improved greatly since her arrival in this country. She is engaged, for the season of 1824, at the King's theatre.

DEBLOIS (CHARLES-GUI-XAVIER, called also VANGRONNENRADE) was born at Luneville in 1737. He was a pupil of Giardini, and for twenty-eight years one of the first violins at the Italian opera at Paris. He composed a comic opera, called "*Les Rubans*," also some romances and four symphonies.

DECHAMPS (L.) published "*Nouvelles Romances*," Ops. 1 and 2, at Paris, in 1800.

DECHE composed a comic opera, called "*Adèle*," at Paris, in 1791.

DEDEKIND, (CONSTANTIN CHRISTIAN) chamber-musician to the elector of Saxony, published a very large collection of songs, in four volumes, quarto, at Dresden, in 1657.

DEERING, (RICHARD) the descendant of an ancient Kentish family, was educated in Italy; and when his education was completed, he returned to England, with the character of an excellent musician. He resided in this country for some time, but, upon a very pressing invitation, went to Brussels, and became organist to the monastery of English nuns there. From the marriage of Charles I. until the time when that monarch left England, he was organist to the queen. In 1610, he was admitted to the degree of bachelor of music at Oxford, and died in the communion of the church of Rome, about the year 1657.

He has left us, of his composition, "*Cantiones Sacræ quinque Vocum, cum Basso continuo ad Organum*," printed at Antwerp in 1597, and others entitled "*Cantica Sacra*," published at the same place about nineteen years afterwards.

DEFESCH (WILHELM) was, in the year 1725, organist of the great church at Antwerp. He published much instrumental and vocal music, chiefly at Amsterdam; his oratorio named "*Judith*," was, however, published in London, in the year 1730.

DEGEN, (HENRY CHRISTOPHER) chapel-master to the prince of Schwartzburg in 1757, composed much music for the violin and harpsichord, on both which instruments he excelled.

DEHEC, (NASSOVIUS) principal violinist at the church of Santa Maria, at Bergamo, published "*Six Trios for the Violin*," at Nuremburg, in 1760.

DELABORDE, (JEAN BENJAMIN) born at Paris in 1734, was of a wealthy family, and received a polished education. Among other masters, he was instructed on the violin by the celebrated Dauvergne; and in the theory of music and composition by Rameau. Destined by his friends for a government financial situation, he became at first principal *valet de chambre* to Louis XV., of whom he was a great favourite. He soon after this cultivated his talent for music with greater ardour and application, and, in 1758, produced at the theatre of the court the comic opera "*Gilles Garçon Peintre*," which was very successful. At the death of Louis XV., in 1774, Delaborde quitted the court, and became one of the farmers-general of finance. In 1780, he published "*Essai sur la Musique ancienne et moderne*," four vols. in quarto, with plates, a work of little authority. After this, he produced several other books on music, expensively edited, but which are now considered of little or no value. Delaborde was afterwards guillotined in the revolution, for being a partisan of the court.

DELAFOND, (JOHN FRANCIS) a singing-master and teacher of several musical

instruments, also of the Latin and French languages. He published, in 1725, at London, an octavo volume, entitled "*A new System of Music, both theoretical and practical, and yet not mathematical,*" a work of little merit.

DELANGE, (E. F.) a composer at Liege, published there, in 1768, his Opera 6th, consisting of eight overtures.

DELAUNAY published at Paris, in 1799, "*Seize petits Airs pour le Clavécin.*"

DELAVAL, (MADAME) a French harpist, and composer of a cantata entitled "*Les Adieux de l'infortuné Louis XVI. à son Peuple.*" She has also published much harp music, and some French songs. (Birchall's Cat.)

DELCAMBRE, (THOMAS) a professor of the bassoon at the Paris conservatory, and composer for his instrument.

DELFANTE, (ANTONIO) a dramatic composer at Rome. He produced, in 1791, the opera buffa entitled "*Il Ripiego deluso.*"

DELLAIN, author of a work entitled "*Nouveau Manuel Musical,*" Paris, 1781. He composed the music of "*La Fête du Moulin,*" performed, in 1758, at the Italian theatre.

DELLAMARIA, (DOMENICO) born at Marseilles of an Italian family, devoted himself to the study of music from a very early age. At eighteen years old, he had already composed a grand opera, which was represented at Marseilles. He subsequently went to Italy, where he studied, during nearly ten years, under various masters, the last of whom was Paesiello. Whilst he remained in Italy, he composed six comic operas, three of which were performed with much success, especially his "*Il Maestro di Capella.*" Dellamaria returned to France in 1796, and first produced the opera, "*Le Prisonnier,*" which much increased his reputation. To this brilliant *début* succeeded "*L'Oncle Valet,*" "*Le vieux Château,*" "*L'Opéra comique,* and some other works, all given within the space of two years, and attesting the fecundity and superiority of his talent. Dellamaria died suddenly, in his thirty-sixth year, at Paris, in 1800.

DELLEPLANQUE, a harpist at Paris, composed and published much music for his instrument, between the years 1775 and 1800.

DELLER, (FLORIAN) a dramatic composer at Ludwigsburg. He died in 1774.

DELVER, (FRIEDRICH) a pianist a Hamburgh, has published some romances and piano-forte music since the year 1796.

DALVIMARE. See ALVIMARE.

DEMACHI, (JOSEPH) a violinist of the king of Sardinia's chapel at Alexandria, about the year 1760. He published seventeen operas of instrumental music at Paris and Lyons.

DEMANTIUS, (CHRISTOPHER) a celebrated composer, born at Reichenberg in 1567. His works are chiefly vocal, both sacred and profane. Many of them were published at Nuremburg, between the years 1595 and 1620.

DEMAR, (SEBASTIAN) born in Franconia in 1766, was a pupil of Haydn. He has published much instrumental music, chiefly at Paris, between the years 1795 and 1808. He has for some years past been leader of the town band at Orleans, and several of his pupils for the piano and horn, have become excellent performers.

DEMAR, (JOSEPH) brother to the preceding, resides at Wurtzburg, and has composed a method and various music for the violin.

DEMMLER, (JEAN MICHEL) a German organist, and composer of much vocal and instrumental music. He died in 1785.

DEMNICH, author of a collection of romances, published at Paris in 1796.

DEMOIVER, a flutist and composer for his instrument. Some of his music was published in London towards the end of the last century.

DEMONTI, (H.) a professor of music at Glasgow. Some of his sonatas for the piano-forte are published by Birchall.

DENCK, (CARL) a composer of some instrumental music, published at Vienna in 1799.

DENEUFVILLE (JEAN JACOP) was the son of a French merchant. He studied music, and afterwards became organist and composer at Nuremburg, in Germany, where he composed some sacred music, at the beginning of the last century. He died in 1712, in his twenty-eighth year.

DENMAN, (MR.) a celebrated English bass singer towards the end of the last century.

DENNERY, a French composer of piano-forte music.

DENNINGER, (J. N.) chapel-master at Ohringen, published some instrumental music at Manheim, about the year 1788.

DENNIS, (JOHN) author of an "*Essay on the Italian Opera,*" London, 1706. Dennis died in 1737.

DENTICE, (LUIGI) a Neapolitan nobleman, and amateur of the fine arts. He wrote a work entitled "*Due Dialoghi della Musica,*" Naples, 1552. These dialogues give some idea of a concert at Naples at that period. One of the interlocutors describes a performance, at which he had been present, at the palace of Donna Giovanna d'Arragona. He says the performers were most perfect musicians, and sung in a wonderful manner. It appears that the vocal performers were accompanied by a band, and each sung to his own instrument. "There are few musicians," says the author, "who sing to their instruments, that have entirely satisfied me, as they have almost all some defect of intonation, utterance, accompaniment, execution of divisions, or manner of diminishing or swelling the voice occasionally; in which particulars both art and nature must conspire to render a performer perfect."

DEON, a French composer of songs. Several of his compositions are to be found in a collection published at Paris, in 1710, under the title of "*Recueil d'Airs sérieux et à boire.*"

DEPUIS (LEBORE) composed, in 1794, the operetta "*Die Liebe im Sommer,*" for the Jews' theatre at Amsterdam.

DERAGINI, a composer of duos for the flute. (Preston's Cat. 1797.)

DERIVIS, an eminent French singer at the grand opera at Paris, was a pupil of the conservatory.

DEROSIER, (NICOLAS) a guitarist and composer of instrumental music, published in Holland at the latter end of the seventeenth century.

DESAIDES or DEZEDE, an Italian dramatic composer, born at Turin in 1745. He resided chiefly at Paris, and composed a great number of operettas for the French stage, between the years 1778 and 1796. The piece most prized of his composition is, "*Blaise et Babet.*" We have no account of his death.

DESARGUS, (XAVIER) a professor of the harp at Paris, and author of a method for his instrument, published there in 1809. His son is also an excellent performer on the harp.

DESAUBRY, a French violinist and composer for his instrument. (Preston's Cat. 1797.)

DESAUGIERS (MARC ANTOINE) was born in Provence in 1742, and made his *début* as a composer, at the academy of music in Paris, in 1774, by the opera of "*Erixère.*" After giving one or two operettas of inferior merit, he produced "*Les deux Jumeaux de Bergame,*" a piece which obtained the most complete success. The two airs, "*Daigne écouter l'amant fidèle et tendre,*" and, "*La foi que vous m'avez promise,*" are still very popular in France. Desaugiers lived on terms of intimacy with Gluck and Sacchini, and composed a mass on the occasion of the death of the latter, which has been greatly admired.

DESBORDES, member of the conservatory at Paris, and author of the minor opera, "*La None de Lindenburg,*" performed at Paris in 1798.

DESCARTES, (RENE) the celebrated French philosopher, wrote, in 1618, at the age of twenty-two, a work entitled "*Compendium Musicæ,*" which was never pub-

lished during his lifetime, but was translated into various languages, and printed after his decease.

DESENTIS, (J. P.) a composer of piano-forte music at Paris, about the year 1787.

DESFORGUES, (Hus) a French composer of instrumental music at Paris in 1803.

DESHAYES, a Parisian composer of dramatic and sacred music, also of some instrumental music, between the years 1780 and 1793.

DESMAISONS, author of some music for the piano-forte, at Paris, in 1795.

DESMARETS, (Henry) a French composer of dramatic and other vocal music. He died at Luneville in 1741.

DESMASURES, a celebrated organist at Rouen about the year 1780. He lost three fingers of his left hand by the bursting of a gun, and afterwards used some fingers of wood, made at Paris, and with which he is said to have played nearly as well as previous to his accident.

DESORMERY, (Leopold Bastien) born at Bayon in 1740, was a French dramatic composer for the court, of some eminence. He also composed some sacred music.

DESORMERY, son of the preceding, is an eminent pianist at Paris. He has also composed some instrumental music.

DESPERAMONS, a French singer and composer of romances at Paris. He was born at Toulouse in 1783. At eight years of age, he commenced his studies in music, and at fourteen came to Paris, where he was admitted as a violin pupil of the conservatory, under Guenui. He subsequently quitted his violin studies, and devoted himself to singing, first under Persuis, and afterwards under Garat. At present, Desperamons is one of the professors of singing at the conservatory.

DESPRES. See Josquin.

DESPREUX, (L. Felix) a composer of piano-forte music, published by Imbault, at Paris, about the commencement of the present century.

DESTOUCHES, (Andre Cardinal) born at Paris in 1672, was superintendent of the king's music, and inspector-general of the opera, between the years 1713 and 1731. He made his *début* in composition, in 1697, by the opera of "*Issé*," which pleased the king so much, that he gave him a purse of two hundred louis, adding that, "*Destouches était le seul qui ne lui eut point fait regretter Lulli.*" He died in 1749.

DESZCZYNSKI, a Polish musician at Wilna, and author of some *Polonoises* for the piano-forte published at Leipsic.

DEVIENNE, (François) a celebrated French flutist, and professor of his instrument at the conservatory at Paris. He wrote a method for the flute, published at Paris in 1795, and composed several comic dramatic pieces, among which are, "*Les Visitandines*," "*Les Comédiens ambulans*," and "*Le Valet de deux Maîtres.*" Many overtures and symphonies for a full orchestra, also concertos, quartets, trios, duos, and solos for wind instruments, were published by Devienne. At length the intensity and variety of his professional studies affected his mental faculties, and he died insane at the Lunatic asylum, at Charenton, in 1803, at the early age of forty-three.

DEVRIENT, (Signor) a bass singer at Berlin. He performed, in 1823, at Dresden, and is highly spoken of for the beauty and freshness of his tone.

DEZEDE. See Desaides.

D'HAUDIMONT, (L'Abbe) a pupil of Rameau, and chapel-master at one of the churches in Paris. He composed some sacred music about the middle of the last century.

D'HERBAIN, (Le Chevalier) a captain in the French infantry, composed in Italy the operas of "*Eneas*" and "*Lavinia*," also several others at Paris, about the middle of the last century.

DIABELLI, composer of much instrumental music at Vienna, chiefly for the guitar.

DIBDIN (Charles) was born in

Southampton, where his father was a silversmith, about the year 1745. He was educated for the church on the foundation of Winchester school; but music soon took such complete possession of his mind, that he would attend, as a boy, to little else. At twelve years of age he had a very sweet voice, and sung at the cathedral at Winchester; also at a subscription concert in that town, where he was patronised by the principal inhabitants. Shortly after this, he stood for the situation of organist, at a village in Hampshire, but was rejected on account of his youth. Dibdin's elder brother was captain of a West Indiaman, and being in London about this time, pressingly invited his younger brother to make a trial of his talents in the metropolis. He accordingly came up to London, and was introduced to several of the most eminent music-sellers, for whom he composed some ballads; the profits of which were, however, very trifling, as the most he received, for the copy-right of six songs, was three guineas. The rest of his time he filled up in tuning piano-fortes. This occupation being little to his taste, he soon became acquainted with the principal musical and theatrical characters of the day, and in the summer of 1762, when only fifteen years of age, appeared as a performer at the Richmond theatre. The following year he performed at Birmingham, and, in 1764, made his *début* on the London boards, in the character of *Ralph,* in the *Maid of the Mill,* and received a great share of the public approbation. Still, however, he was not in his element: he disliked the profession of an actor, and his chief delight was in composition. Accordingly, soon after this time, he wrote the principal part of the music for "*Lionel and Clarissa;*" and a year or two afterwards, the entire music of "*The Padlock.*" The success of these pieces fully established his fame as a dramatic composer.

Among Dibdin's more celebrated works for the stage may be enumerated, "*The Deserter,*" produced in 1772; "*The Waterman,*" (words and music) in 1774; and "*The Quaker,*" in 1775. In the intervals of these performances, it must be confessed that his prolific pen gave birth to a great deal of trash. The whole number of his theatrical compositions amounted to nearly a hundred. After quarrelling with the proprietors of all the principal theatres, and more especially with Garrick, having also failed in more than one theatrical speculation as a manager, Dibdin at length resolved on attempting to entertain the public by his single performance of his own songs, accompanying them himself on the piano-forte. In this he was eminently successful for some years, both in the metropolis and in provincial towns; and he might doubtless have amassed a handsome fortune by this singular exertion of his talent, had he not been unusually improvident in his pecuniary concerns. The number of new songs which he wrote (both words and music) for these entertainments, is astonishing; they amounted, it is said, to upwards of 1200; among which his sea songs are certainly the most clever. "*Poor Jack,*" "*Tom Bowling,*" and various other ballads of that class, will ever remain dear to the ear of a British sailor. Dibdin died in 1814, in very obscure circumstances, having suffered, for some years previously to his decease, from an illness which rendered him almost helpless.

DIBDIN, (Miss) an excellent performer on the harp, was originally a pupil of Challoner, and since of Bochsa. She is an assistant professor of her instrument at the royal academy of music. Miss Dibdin began her musical studies under Challoner in 1808, and in 1815, she performed Steibelt's grand duetto on the harp with Haydon, at the oratorios at Covent-garden, where she was advertised as "a pupil of Mr. Challoner." She has since performed in public with Bochsa, and with the greatest *éclat.*

DICCHUT, composer of some instrumental music published at Mayence.

DICKONS, (Mrs.) This lady, so justly celebrated as a singer, was also an instance of premature musical genius, having been,

at the age of *six years*, capable of performing Handel's overtures and fugues on the piano-forte, with an astonishing degree of taste and precision.

Mr. Poole (her father) took advantage of this extraordinary talent, and placed her under the tuition of the celebrated Rauzzini, of Bath, thus infusing into her young mind the true Italian taste. In due time she was engaged at the Ancient and Vocal concerts, and also at Covent-garden theatre, where she made her *début* in the character of *Ophelia*, in which she evinced the most delicate feeling and pathos; she also performed, with unrivalled success, the first range of operatic characters, both in England, Scotland, and Ireland, and was received by the Irish with enthusiasm.

The superior excellence of Mrs. Dickons in sacred music is also well known. In that style she sang with such a degree of sublimity, that religion seemed to breathe through every note. She was also engaged at the Italian opera, and performed (among other principal characters) the *Countess*, in Mozart's *Il Nozze di Figaro*, with eminent success, to Madame Catalani's *Susanna*. At the conclusion of her engagement at Drury-lane theatre in 1816, she was engaged as *prima donna* at Madame Catalani's theatre at Paris. From thence she went to Italy, where (at Venice in particular) she received the high and distinguished honour of being proclaimed, by general vote, *Socia Onoraria dell' Institutó Filarmonico*.

She was engaged to sing at several places with the celebrated Velluti; but the death of a particular friend demanded her speedy return to England, before she could fulfil those engagements, and Mr. Harris availed himself of that opportunity to bring her forward once more in his theatre, where she had so early begun her theatrical career. The result of her appearance in the *Barber of Seville*, and the great improvement of her style by her visit to the continent, is too well known to need eulogium here.

She has now retired from public life, esteemed and beloved by all who have the pleasure of knowing her; and although in full possession of her vocal powers, has declined many tempting and lucrative offers to return to the stage.

She has also lately had most flattering and advantageous applications to sing in Italy, where her fame is well known and her talent duly appreciated.

DIDYMUS was an eminent musician of Alexandria, and, according to Suidas, contemporary with the emperor Nero, by whom he was much honoured and esteemed. He wrote upon grammar and medicine, as well as music: but his works are all lost, and the whole that we know at present of his harmonical doctrines is from Ptolemy, who preserved and disputed them. However, this author confesses him to have been well versed in the canon and harmonic divisions; and, if we may judge from the testimony even of his antagonist, he must have been not only an able theorist in music, but a man of considerable erudition.

DIETER or DIETTER (Christian Ludwig) was born in 1757 in Wurtemburg. He composed much instrumental music, particularly for the bassoon, also some dramatic pieces, between the years 1781 and 1803.

DIETRICH, (F. A.) composer of some piano-forte music, published at Leipsic towards the end of the last century.

DIETTENHOFER. See Dittenhofer.

DIETZ, (Joseph) a German composer, published, in 1768, at Nuremburg, some music for the violin; also, subsequently, some instrumental trios at Amsterdam and Paris. We imagine he is the same Dietz, who has lately invented at Paris a new instrument called the claviharp.

DIEUDE, (Madame) of Paris, a composer of some beautiful romances and cantatas, published in that town. She is of Italian parentage. Madame Dieudé is also an excellent pianist.

DIEZELIUS (Valentin) published a large collection of Italian madrigals at Nuremburg, in the year 1600.

DIGNUM (Charles) was born at Rotherhithe, where his father was a respect-

able, but not affluent tradesman. Being of the Roman Catholic church, he officiated, when a boy, at the Sardinian ambassador's chapel, and also sung in the choir. His voice was at that time particularly admired by the frequenters of the chapel, for its melody and power; so much so, that S. Webb, a gentleman well known to the musical world, remarked his talents, and gave him instruction. Dignum, however, entertained no idea of making music his pursuit: he wished rather to dedicate himself to the service of religion, and importuned his father to send him to the college at Douay to complete his education, and fit him for taking holy orders. This plan was, however, relinquished, and young Dignum was placed on trial under the care of a carver and gilder named Egglesoe, who was at the head of that branch in the house of Messrs. Seddons. Though this situation was by no means suited to his genius, he remained nine months in it, and was on the point of becoming a regular apprentice, when a quarrel between his father and Egglesoe dissolved the connection. Thus it often happens that the most trivial circumstance changes the history of a man's life. Had Dignum pursued the occupation of Egglesoe, he might have lived in obscurity, and died unknown beyond the circle of his own family: chance, however, operated in his favour, and whilst he was dubious what occupation to follow, he was introduced to the acquaintance of the celebrated Mr. Linley. That great master of vocal and instrumental music readily perceived the talents of young Dignum, and gave him the most flattering hopes that he would one day become an acquisition to the stage.

Thus encouraged, and conscious of his own natural powers, Dignum articled himself to Linley for seven years. During the two first years of this period, the master bestowed the most indefatigable attentions on his pupil, and would not permit him to sing in public, till his judgment was sufficiently correct.

Dignum made his *début* at Drury-lane theatre in 1784, in the character of *Young Meadows*, in the comic opera of *Love in a Village*. His figure was indeed rather unfavourable for the part he represented, but his voice was so clear and full toned, and his manner of singing so judicious, that he was received with the warmest applause. He then appeared in *Cymon*, and again experienced the most flattering approbation. On the removal of Bannister, sen. to the Royalty theatre, Dignum succeeded to a cast of parts more suited to his person and voice, which was a fine tenor; amongst other characters, those of *Hawthorn* and of *Giles* particularly suited him, and he was superior in them to every other actor since the days of Beard, who was their original representative. Dignum has, for some years, retired from the stage in easy circumstances, and still resides in London, greatly esteemed by a numerous circle of acquaintance, for his private worth and amiable disposition.

He has composed several pleasing ballads, and also published, by subscription, a collection of popular vocal music.

DIRUTA (Girolamo) was a Franciscan friar, and the author of a work in dialogue, entitled "*Il Transilvano*," printed at Venice in the year 1625. The design of this work is to teach the proper method of playing on the organ and harpsichord.

DITTENHOFER (Joseph) was born at Vienna about the year 1743. He received his instruction on the harpsichord in that city, from Steffani, and his knowledge of counterpoint from Wagenseil, both of whom were reputed to be the first and most skilful organists in Vienna. After having passed fifteen or sixteen years on his travels through Germany and France, he at length fixed his residence in London, where he taught the harpsichord and piano-forte, and published a didactic work on composition, also several fugues and voluntaries for the organ. Dittenhofer possessed a perfect knowledge of his instrument, and although he had not that brilliant and rapid performance which is remarkable in some of the present professors, yet his education was so regular, that he was a complete master of harmony and modulation. One of the most

celebrated English pupils of Dittenhofer is Monro, of Newcastle-upon-Tyne.

DITTERS, (Carlo von.) This admirable composer was by birth a German, and born in the year 1730. He first made himself known as a performer on the violin in the imperial chapel of Vienna, and afterwards resided at Frankfort. So highly was he esteemed by the emperor of Germany, that, as a reward for his merit and talents, he was elevated, in the year 1770, to the rank of nobility, by the title of Ditterdorf, and at the same time nominated ranger of the forests in the emperor's Siberian dominions. Shortly after this period, he was appointed by the bishop of Breslau director of his chapel, and from that time he appears to have resided alternately in Siberia and at Vienna. In 1792, says Dr. Burney, he lived in a splendid manner, on his own property, in Austria. The compositions of Ditters have had great celebrity, and are said to be extremely numerous, though few of them have been printed. These are not more than eight or ten in number, beyond the fifteen symphonies composed from his feelings on reading the Metamorphoses of Ovid. The latter were attended with universal applause. In the year 1780, he composed the oratorio of "*Esther*," which was performed for the benefit of widows and families of musicians. The work, however which obtained for him the greatest admiration, was "*Der Doctor und der Apotheker*," which was performed in the theatre at Vienna in 1786. Two years after this, he composed and published three other operas at Vienna.

DITTERSDORF, (Von.) See Von Ditters.

DIXON (William) published some books of psalms and hymns in London, about the year 1790. (Preston's Cat. 1795.)

DIZI, (F.) a celebrated harpist, resident in London. He has long been celebrated for the superior beauty of the tone produced by his touch, and he has composed and arranged much very pleasing music for his instrument. At the Covent-garden oratorios, in the season of 1821, Bishop (the conductor) employed no less than twelve harps, with Dizi at their head, whilst sir George Smart, at Drury-lane, engaged thirteen, headed by Bochsa. Dizi has invented an improvement in the mechanism of the harp, and calls his invention "*the perpendicular harp.*" The principle is, that the tension of the strings act upon a centre, parallel to the centre of the column, as well as to that of the sonorous body. He has arranged his mechanism between plates of iron and brass, which are at such a distance as to allow the strings to vibrate freely. These plates are held together by the pins which serve to turn the string. The strength of these metal plates is much more than equal to the pressure upon them, and they are therefore not liable to the common disturbances and evils arising from loss of shape.

The column which assists in supporting the mechanism, takes the pressure exactly in the centre, and therefore has no tendency to incline to either side. The strings are stated to possess a freer power of vibration, and consequently the tone is prolonged. They are moreover so placed, that, when at their utmost tension, they still preserve a straight line, and make no angle.

Dizi has substituted a damper pedal for the swell, by which means the *sons étouffées* may be produced without the common action of the hand. There are several simplifications in the mechanism, and the instrument, being alike on both sides, is more uniform in its appearance ; but the principal excellence we conceive to be, that *the string is not drawn out of its vertical perpendicular.* Dizi's compositions for the harp are distinguished for their elegance. Among his principal publications we may enumerate, "*Twelve Exercises or Fantaisies composed expressly for the Patent Harp, with double Movement.*" (Chappell.) "*A Second Series of Twelve Fantaisies for Patent Harp.*" (Harm. Inst.) "*Six French Romances arranged, Book I.,*" "*Six French Romances arranged, Book II.,*" "*Arrangement of Cramer's Saxon Air,*" "*Arrangement of*

*Cramer's Rousseau's Dream," "Arrangement of Cramer's Anglo-Caledonian Air," "Variations on Le Hussard, Flute Accompaniment," "Variations on Un bacio tenero," "Variations on Gavotte in Achille," "Variations on Toujours, toujours," "Variations on I have roamed through many," "Grand Sonata."*

DOBLER, a powerful bass singer at Frankfort.

DOBLER, (MADAME) wife of the preceding, is a good singer at the theatre at Frankfort.

DOCHE, (JOSEPH DENNIS) a French composer of romances at the commencement of the present century. He has composed some admired church music.

DOCRING, (I. F. S.) a German professor of singing, and composer of songs, resided at Gorlitz, in Upper Lusatia, at the commencement of the present century.

DOISY, (LINTANT) a guitarist at Paris, and composer for his instrument, at the close of the last and commencement of the present century.

DOLES, (JOHANN FRIEDRICH) a singer and chapel-master at Leipsic, was born in the year 1715. He composed much vocal music, principally for the church. He died in 1797.

DOLES, (Dr. JOHANN FRIEDRICH) son to the preceding, was born in 1746, and considered as one of the best German musical amateurs. He published some instrumental music at Leipsic, about the year 1733.

DOLPHIN, a French instrumental composer, published at Offenbach, in 1780, six trios for the violin. He is also the author of other instrumental music published at Paris.

DOMINICK, (M.) a professor of the horn at the conservatory at Paris. He has published a method, and some music for his instrument; also several romances.

DONATI, (IGNAZIO) an Italian composer and chapel-master at Milan. He published some sacred music at Venice, between the years 1619 and 1633.

DONATO, (BALDASSAIE) chapel-master of St. Mark's church, at Venice. He composed many madrigals and canzonets (*Canzone Villanesche*) between the years 1555 and 1568. See CAMBIO.

DONI (ANTONIO FRANCESCO) published at Venice, in 1544, a work entitled "*Dialoghe della Musica.*" Dr. Burney places this among the more rare musical publications, never having seen but one copy of it, which was in the possession of P. Martini. Doni died (according to Walther) in 1574, in the fifty-fifth year of his age.

DONI, (GIOVANNI BATTISTA) a native of the city of Florence, was born in the year 1594. He was the descendant of a noble family, and though not by profession a musician, has been justly celebrated for his skill in this science. Early in life, he was appointed professor of eloquence, and member of the Florentine academy, and that of Della Crusca. He was much favoured by cardinal Barbarini, afterwards pope Urban VIII., and at his recommendation was appointed secretary to the college of cardinals. Being a man of extensive learning, and finding the attention required in this employment too great an interruption to his studies, he quitted it, and retired to Florence, where he ended his days, at the age of about fifty.

From an account which he has given us of himself and of his studies, it appears that, in the early part of his life, he was taught to play on the flageolet and the lute. He says that he also attained some proficiency on the harpsichord; and that, afterwards, notwithstanding the little time he had to spare from his more serious avocations, he applied himself with uncommon assiduity to the science of harmony.

In 1635, he published at Rome, a discourse entitled "*Compendio del Trattato de' Generi e de' Modi della Musica, con un Discorso sopra da Perfettione de' Concenti.*" This book is of a miscellaneous nature, but its avowed design is to show, that the music of the ancients was preferable to that of the moderns. It contains a tract, entitled "*Discorso sopra la Perfettione della Melodie,*" at the beginning of which the

author treats of the madrigal style of composition, and of the particulars which distinguish the *cantus figuratus* from the *cantus ecclesiasticus*. The invention of the latter, he says, followed naturally from the use of the organ.

Five years afterwards, Doni published his "*Annotazioni sopra il Compendio de' Generi, e de' Modi della Musica*," and some other tracts. In one of them, he describes an instrument of his own invention, called, after his patron, a *Lyra Barbarino*, resembling, in shape, the Spanish guitar, but having three niches, each of which was double, like the theorbo or arch-lute. The use of this instrument was to enable the performer to play either in the Dorian, the Phrygian, or the hypo-Lydian modes of the ancients. All these tracts contain curious particulars relative to the music and musicians of the author's time. Doni published, in 1647, a treatise in three books, "*De Præstantia Musicæ veteris.*"

DONZELLI, an Italian singer, at present at Vienna. He is reported to have a beautiful voice, of such compass, that he never uses the falsetto; his action is polished, his recitative particularly impressive, his elocution generally good, and his whole performance full of life and expression.

DORATUS, (Nicholas) composer of madrigals published at Venice in the middle of the sixteenth century.

DOREMIEULX, (H. I. L.) a Parisian composer and flutist, published at Paris, in 1802, "*Etudes pour la Flute.*"

DORI, an English violinist, now living.

DORIA, author of "*Lessons for the Voice*," published in London at the latter end of the last century. (Preston's Cat.)

DORION is mentioned by Plutarch as a flute-player who had made several changes in the music of his time, and who was head of a sect of performers, that militated against another party of practical musicians, of which Antigenides was the chief: a proof that these two masters were contemporaries and rivals. Dorion, though much celebrated as a great musician and poet by Athenæus, is better known to posterity as a voluptuary. Both his music and poetry are lost; however, many of his pleasantries are preserved. Being at Milo, a city of Egypt, and not able to procure a lodging, he inquired of a priest, who was sacrificing in a chapel, to what divinity it was dedicated, who answered, "To Jupiter and to Neptune." "How should I be able," says Dorion, "to get a lodging, where the gods are forced to lie double?" Supping one night with Nicocreon, in the island of Cyprus, and admiring a rich gold cup that was placed on the sideboard, "The goldsmith will make you just such another," says the prince, "whenever you please." "He will obey your orders much better than mine, sir," says Dorion, "so let me have that, and do you bespeak another." The remark of Athenæus upon this reply, is, that Dorion acted against the proverb, which says, that

To flute-players, nature gave brains there's no doubt,
But alas! 'tis in vain, for they soon blow them out.

Upon hearing the description of a tempest, in the Nautilus of Timotheus, Dorion said, "He had seen a better in a boiling chaldron."

Having lost a large shoe at a banquet, which he wore on account of his foot being violently swelled by the gout, "The only harm I wish the thief," said he, "is, that my shoe may fit him."

His wit and talents made amends for his gluttony, and he was a welcome guest wherever he went. Philip of Macedon, in order to enliven his parties of pleasure, used frequently to invite him with Aristonicus the citharist.

DORNAUS, (Philip) a German professor of the horn, published some music for his instrument at Offenbach in 1802.

DORNAUS, (L.) younger brother to the preceding, also a professor of the horn, and composer of music for his instrument.

DORNEL, (Antoine) organist of St. Genevieve church, at Paris, died in 1755. He published some vocal and instrumental music.

DOTHEL, a composer of music for the flute. (Preston's Cat.)

DOTZAUER, (JUSTUS JOHANN FRIEDRICH) a composer and violinist at Dresden, was born near Hilburghausen, in Saxony, in 1783. He was appointed chamber-musician to the king of Saxony in the year 1811, and has published much instrumental music, chiefly at Leipsic. The quartets of Dotzauer are much admired.

DOUAY, author of some duos for the violin, published at Paris in 1795.

DOURLEN,(VICTOR) a pupil of Gossec, obtained, in 1806, the grand prize for composition decreed by the national institute. He subsequently went to Italy, and on his return to Paris produced several operas, among which are "*Philocles*," "*Linnée*," and "*La Dupe de son Art*," and more lately, "*Les Oies du Frère Philippe.*" Dourlen is at present one of the professors of harmony at the Paris conservatory. Some of his songs are published by Birchall.

DOWLAND, (JOHN) a celebrated performer on the lute, was born in the year 1562, and, at the age of twenty-six, was admitted to the degree of bachelor of music, at Oxford. He seems to have been a great favourite with the public. Anthony Wood says of him, that "he was the rarest musician that the age did behold." And Shakspeare has thus immortalized him in one of his sonnets.

"If music and sweet poetry agree,
As they needs must, (the sister and the brother)
Then must the love be great 'twixt thee and me,
Because thou lov'st the one, and I the other.
Dowland to thee is dear, whose heavenly touch
Upon the lute, doth ravish human sense;
Spenser to me, whose deep conceit is such,
As passing all conceit, needs no defence;
Thou lov'st to hear the sweet melodious sound
That Phœbus' lute (the queen of music) makes,
And I, in deep delight am chiefly drown'd
When as himself to singing he betakes;
One God is good to both, as poets feign,
One knight loves both, and both in these remain!"

In the year 1584, Dowland travelled through the principal parts of France. From thence he passed into Germany, where he was received in the most flattering manner by the duke of Brunswick, and the learned prince Maurice, the landgrave of Hesse-Cassel. After a residence of some months in Germany, he crossed the Alps into Italy, and successively visited Venice, Padua, Genoa, Ferrara, and Florence.

He published, in 1595, "*The first Booke of Songes or Ayres of four Parts, with Tablature for the Lute;*" and in the second book, printed in 1600, he styles himself lutenist to the king of Denmark. A third book of the same work was afterwards given to the public. Some time after this, he printed his "*Lachrimæ, or Seaven Teares, figured in seaven passionate Pauans, with divers other Pauans, Galiards, and Almands, set forth for the Lute, Viols, or Violins, in five Parts.*" The pauan or pavan was a peculiar species of Spanish dance. This work seems to have attained considerable celebrity. It is alluded to in a comedy of Thomas Middleton, entitled, *No Wit like a Woman's,* in which the servant tells his master bad news, and is thus answered, "No, thou plaiest Dowland's *Lachrimæ* to thy master." Dowland translated and published, in 1609, the "*Micrologus*" of Ornithoparcus, containing the substance of a course of lectures on music, delivered by that author, about the year 1535, in the universities of Tubingen, Heidelberg, and Mentz; and in 1612, he published "*A Pilgrim's Solace, wherein is contained Musical Harmony of three, four, and five Parts, to be sung and plaid with Lute and Viols.*" In the preface to this work he styles himself lutenist to lord Walden. One of Dowland's madrigals for four voices, "*Go, crystal tears,*" is inserted in Smith's *Musica Antiqua;* and another, "*Awake, sweet love,*" which is full of elegance, taste, and feeling, in Dr. Crotch's selections. He died in Denmark, as it is supposed, in the year 1615.

DOWLAND, (ROBERT) son to the preceding, published a work entitled "*A Musical Banquet,*" London, 1610.

DOY, composer of six trios for the violin, published at Paris in 1797.

DOYLE, (Wesley, Esq.) a very agreeable amateur singer, and composer of vocal music. He has published several collections of canzonets, one air in which, "*Waters of Elle,*" is peculiarly beautiful.

DRAGHI, (Bernadino) a composer of canzonets *(Canzone Villanesche)* published at Venice in 1581.

DRAGHI (Giovanni Battista) was an Italian by birth, and is supposed to have been one of those musicians who came into England with Mary d'Este, the princess of Modena, and consort of king James II. He was a fine performer on the harpsichord, &c., and published, in England, many lessons for that instrument. He joined with Locke in composing the music to Shadwell's English opera of "*Pysche;*" and, on his decease, in 1677, succeeded him in the place of organist to the queen.

Although Draghi was an Italian, and many of his compositions are entirely in the Italian style, yet, during his long residence in England, he seems, in a remarkable degree, to have assimilated his music to that of the old English masters. This is particularly apparent in his anthem, "*This is the day that the Lord hath made,*" and in many of the ballad airs and dance tunes composed by him.

During the reigns of Charles II. and James, Draghi was the favourite court-musician, and he is supposed to have been the musical preceptor to queen Anne. Towards the latter end of his life, he composed the music to a whimsical opera, written by D'Urfey, entitled "*The Wonders in the Sun, or the Kingdom of Birds,*" performed at the Queen's theatre in the Haymarket, in 1706. Some of the music of this opera is extremely good; but the piece proved unsuccessful, surviving only six nights, and scarcely paying half the expense which had attended the getting of it up.

In the printed collections of songs published towards the close of the seventeenth century, we meet with many that have the name of Signor Baptist to them. This uniformly means Baptista Draghi, and not Baptist Lulli, as some persons have supposed.

DRAGONETTI, (Domenico) the celebrated performer on the double bass, was born in Venice. His father, Pietro Dragonetti, was also a performer on that instrument, but by ear only; he excelled in accompanying a band at balls, and was likewise a professor of a sort of guitar with steel strings, an instrument which was at that time commonly in use for the purpose of teaching the chords in music. At nine years of age, Domenico, feeling an irresistible impulse towards music, applied himself to study, unknown to his parents, on the guitar of his father, and in a short time made incredible progress. So much so indeed, that a certain Doretti, an excellent violinist and composer of ball music, having requested Peter to accompany him on the guitar in some of his compositions, and the son, Domenico, perceiving that his father did not perfectly well succeed, asked for the guitar to accompany, himself, the composer. Peter, unconscious of the ability of his son, refused to satisfy him; Doretti, however, observing the boy's assurance, persuaded the father to cede the instrument to him. How great was the surprise which Domenico occasioned to both parties, when, taking the guitar in hand, he began to accompany the notes of Doretti with chords so exact and so masterly as to resemble much more those of an expert professor than of a mere lad. Domenico having at that time an acquaintance named Giacomo Sciarmadori, a shoemaker by trade, but who was a passable violinist and knew a little of music, begged this man to be his instructor in the rudiments of violin playing. He very willingly undertook the office, and with this frail assistance alone, aided by his natural genius and perseverance, Domenico soon picked up, unknown to his father, a knowledge of the use and management of his double bass. Soon after this, another musical performance took place between his father and Doretti, when Peter played the double bass. The son then again proposed (as he had done before with the guitar) himself to accompany Doretti with the double bass; when, on his request being granted, his extraordi-

nary advancement on the instrument was so highly appreciated by Doretti, that he earnestly begged the father to allow his son to play in public with him at some of the most brilliant musical parties of Venice. He was at this time about twelve years of age, and, on the father's consenting to his public performance, his fame soon spread through that city as a most extraordinary instance of precocity of musical talent. He was now placed under the tuition of Berini, the best master for the double bass in Venice, and received from him eleven lessons, that number being found sufficient, as Berini could teach him nothing further. Young Dragonetti, now abandoning himself entirely to his genius, determined to carry the culture of his instrument to the highest possible point of perfection, and with this object in view, associated himself with his friend Mestrino, who being likewise endowed with extraordinary talents for the violin, was engrossed by a similar desire of fame. The two students commenced, therefore, at the house of Dragonetti, the most scientific and accurate exercises on the violin and double bass, employing many hours of the day in various practical experiments on music not adapted to their instruments. To these exercises of execution they added the composition of "*Capricci*" and other short pieces, which pursuits lasted for several years, whilst the two friends were engaged, almost every evening, at the most brilliant musical circles in Venice, and, on their return from these assemblies, would frequently amuse crowds in the streets by serenading with the violin and guitar. When Dragonetti was only thirteen years of age, he held, with great applause, the situation of first double bass at the *Opera Buffa*, at Venice; and when in his fourteenth year, he obtained the same rank in the orchestra of the *Grand Opera Seria*, at the theatre of *St. Benetto*, where he remained always employed during his stay in Italy. When about eighteen, being at Treviso, he was invited by the distinguished family of the Signori Tommasini to join in their quartets. At this mansion he met a nobleman named Morosini, procurator of St. Marco, who, astonished at the performance of Dragonetti, complimented him by observing, that he was only sure of his not being a performer at the chapel of St. Marco, because they had no double bass there equal to him. On his return to Venice, the office of principal double bass at the above chapel was offered to him and accepted. This was thought a peculiar honour, since the post was certainly already well filled by Berini, and it had been a previous rule in the chapel that the first places should be given by seniority. Dragonetti, however, did not *willingly* accept of this office, being hurt at the idea of superseding his old master Berini, whom he much loved and respected; so much so, that he was just on the point of refusing the proffered honour when Berini appeared in his chamber, and, embracing him, entreated that he would accept the situation, as he (Berini) had been complimented with increased salary, and was perfectly contented to resign in favour of so eminent a successor. About a year after this time, Dragonetti was offered a very lucrative appointment in the service of the emperor of Russia, on which occasion he applied to the procurators of St. Marco for permission to resign; so far, however, were they from acceding to his request, that they augmented his salary, and relieved him from the embarrassment of refusal, by taking that duty on themselves. He was now invited to perform at the magnificent musical meetings which were given in Venice on the occasion of the grand festival for the new *doge*. He was likewise employed, with the pay of a concerto performer, to take the solo and other violoncello parts in quartets with his double bass. At one of these meetings, which was most numerously attended, he was unexpectedly called upon for a *concerto à solo* on his instrument, from which he tried to excuse himself, having with him no music of that description. This apology was, however, not accepted, and he was at length obliged to play a very difficult concerto, written for the bassoon. After this time,

he set himself to work to compose concertos, sonatas, and solos for the double bass, in which he introduced passages to prove the superiority of his power over the instrument, and many of which were attended with difficulties which he alone was competent to overcome. Nor was the execution of these compositions long delayed; for, shortly after this time, the republic of Venice received fourteen sovereign princes within their city, when they elected Dragonetti one of the directors of their great musical festivals on that occasion, at which meetings he formed the delight of his distinguished audience by the performance of his own music for the double bass. He was sometimes called on to perform seven or eight pieces on the same evening, and almost always those of his own composition. One of his concertos so delighted the queen of Naples, that he was commanded to repeat it in every evening's performance, which were fourteen in number. He afterwards presented a copy of the concerto to the queen, which was most graciously received. Dragonetti next went to Vicenza, where he played at the grand opera. It was at this town that he was so fortunate as to get possession of the celebrated double bass, manufactured by Gasparo di Salò, master of the famous Amati. This instrument had formerly belonged to the convent of St. Pietro. Delighted with so precious an acquisition, Dragonetti hastened to get the instrument repaired with the utmost skill, on the completion of which, he made a trial of it in the hall of his residence at Vicenza. How great was his surprise, when, after a few sounds, he observed the servants running from a distant kitchen in alarm, many of the brass vessels on the shelves having vibrated so powerfully to the tones of the double bass, as to ring and shake as if they were all ready to fall. On quitting Vicenza, Dragonetti proceeded to Padua to pay his accustomed friendly visit to the inmates of the celebrated convent of St. Giustina. He took his newly acquired instrument with him, and, in describing its excellencies to Signor Turvini Bertoni, the celebrated chapel-master and organist of the convent, ventured to express an opinion that the lower strings of it might be made to produce a more powerful effect than could be derived from the bass of the magnificent organ of the convent. Turvini treated this proposition with ridicule, which so piqued Dragonetti, that he resolved to have his little revenge; and accordingly furnished himself in private with some immensely thick bass strings, which at night he attached to his instrument. The weather was perfectly calm, and, when sleep reigned through the whole convent, he quietly carried his double bass into one of the spacious corridors, and there produced, from the thick strings, sounds so strange and characteristic, as precisely to counterfeit the rising of a horrid tempest. The imitation was so complete, that nothing was talked of the next morning, in the convent, but the storm of the preceding night. Great indeed was the surprise of the fraternity, when they discovered, from the neighbours, the weather had been unusually serene. On the following night, Dragonetti, having remained unsuspected, was desirous again to conjure up the spirits of the air; but, unluckily, he so alarmed one of the monks, that rushing precipitately from his cell he tumbled over the double bass, and the necromancer was thus discovered. After this anecdote, it may be well supposed that the organist allowed the double bass to be more powerful than his own instrument. Dragonetti had now attained the age of twenty-four, and his fame as a performer being decidedly unrivalled in his own country, he was applied to by the celebrated singer Banti, then in London, to make an engagement for this metropolis. In this request she was seconded by Bertoni, chapel-master of St. Marco, and Pacchierotti the singer, both at that time in England, and who, on their return to Italy, prevailed on Dragonetti to accept the proposals made to him. He accordingly took leave of the directors of the chapel of St. Marco, who kindly granted him a year's leave of absence, with a continuation of his salary for that period. His

reception and high professional character in this country are too well known to render it necessary that we should here dwell on them. It is sufficient to observe, that wherever the best orchestral music is to be heard, up to the present time, the name of Dragonetti may always be found. He is engaged for the present season of 1824 at the King's theatre.

DRECHSLER, a German composer of instrumental music, now living at Vienna.

DRESCH or DREESCH, (J.) composer of some music for the violin, published at Amsterdam in 1793.

DRESE, (JOHANN SAMUEL) a relation to the preceding and chapel-master to the duke of Weimar. He died in 1716. His compositions consist of harpsichord music, also some church and dramatic pieces.

DRESE, (ADAM) a good composer of church music in the seventeenth century. He was chapel-master at Arnstadt.

DRESSLER, (JOHANN FRIEDRICH) a German instrumental composer towards the end of the last century. He published some concertos and quartets for wind instruments. He was the first person who introduced the trombone into English orchestras.

DREYER, (JOHANN CONRAD) a celebrated singer and director of the music at Lunenburg, was born at Brunswick in 1672, and died in 1713.

DREYER, (JOHANN MELCHIOR) a celebrated church composer. His compositions bear date from the year 1790. Dreyer is organist at Elwangen, a town of Suabia.

DROEB, composer of some music for the organ, published at Paris.

DROLING, a composer of piano-forte music at Paris.

DROUET, a celebrated flutist, was born in Holland about the year 1792, and came to London in 1817, where his talents as a performer deservedly received the most brilliant applause. He performed at most of the principal concerts in London: he also established a flute manufactory in Conduit-street, where he resided only one year, leaving England for the continent in 1819. Drouet had an amazing facility in performing rapid passages, but it is said he was deficient in taste in adagio movements. He has composed much music for his instrument.

DRUZECHY or DRUSCHETZKY, (GEORG.) a musician at Presburg in 1787. He composed some dramatic pieces, also some solos for the violin.

DUBOIS, a French violinist and composer of the opera "*La Paysanne supposée*," performed at Paris in 1789.

DUBOURG, (MATTHEW) a violinist, and pupil of Geminiani, was born in 1703. He led the violins for Handel when in Dublin. One night, Dubourg having a solo part in a song, and a close to make *ad libitum*, he wandered about a great while, and seemed a little bewildered and uncertain of his *original* key; but at length coming to the shake, which was to terminate this long close, Handel, to the great delight of the audience, and augmentation of applause, cried out loud enough to be heard in the most remote parts of the theatre, "*You are welcome home, Mr. Dubourg.*"

It was in 1728 that Dubourg was appointed composer and master of his majesty's band of music in Ireland. He resided there many years, and, in 1761, received a visit from his master Geminiani, who died in his house, at the great age of ninety-six. It has been erroneously stated that Dubourg was no composer: he was indeed no publisher; but the odes which he set for Ireland, and innumerable solos and concertos composed by him for his own public performances, are now in the possession of one of his pupils, and some of them are excellent. Dubourg died in London in 1767.

DUBUISON, a celebrated French composer of songs in the reign of Louis XIV. He died in 1712.

DUCRAY DUMINIL, (M.) a French composer of songs and operettas at the latter end of the last century.

DUCREUX, a French composer for the flute at the latter end of the last century.

DUFAY. See FAY.

DUFRESNE, a French violinist at the *Théâtre Français* in 1752. He published, in 1780, six solos for the flute.

DUGAZON, (GUSTAVE) son of Madame

Dugazon, the celebrated French actress, was a pupil of Berton at the conservatory. He has published some romances and pianoforte music.

DUGUET, (Abbe) a chapel-master of Notre Dame at Paris, about the year 1780, was an esteemed composer of church music.

DULON, (Friedrich Ludwig) a celebrated German flutist and composer of instrumental music, published at Leipsic since the commencement of the present century: he was appointed, in 1796, chamber-musician to the emperor of Russia, from which court he has now retired with a pension, and resides on his property at Stendal, in Brandenburg.

DUMANOIR, a fine performer on the violin, was, by letters patent, appointed king of the violins, with power to license performers on that instrument in all the provinces in France.

DUMENIL, a principal countertenor singer at the opera in Paris, towards the end of the seventeenth century. He had been a cook, and was utterly ignorant of music, when he first appeared on the stage.

DUMINIL, a French composer of romances at Paris, at the latter end of the last century.

DUMONCHAU (Charles) was born at Strasburg in 1788. He is a professor of music at Lyons, and has composed some minor dramatic pieces; also much instrumental music, some of which has been published at Offenbach.

DUMONT, (Henri) chapel-master to Louis XIV., is celebrated by the French writers as a masterly performer on the organ. He was born in the diocese of Liege in 1610, and was the first French musician that introduced thorough-bass into his compositions. There are extant some of his motets, which are in great estimation; as also five grand masses, called royal masses, which are still performed in some of the convents in Paris, and in many provincial churches of France. Dumont died at Paris in the year 1684.

DUNCAN, (Mr.) an eminent teacher of music in Dublin.

DUNCOMBE, an English composer, published a set of progressive lessons for the harpsichord, in London, about the year 1770.

DUNI (Egidius) was born in 1709, at Matera, in the kingdom of Naples. He was like all other great melodists, a musician while yet a child; his taste for the art was as intense as it was precocious. He was always to be found at the village church, and uniformly attentive to the chanting of the priests and the sounds of the organ. This decided taste for music induced his parents to send him to the conservatory of Naples, for they were not rich, and the musical profession was then in such consideration, that they were anxious their son should enter it. The young Duni, therefore, accompanied by his father, went to Naples, and was received into the conservatory directed by Durante.

This great master showed much attachment to his pupils; he served as a model of talent as well as an example of virtue to them, and we have already remarked, he was no less their father by his kindness than their master by his learning and instruction. The docility of Duni pleased him; he carefully cultivated his opening talents for his art, gave him the best studies, and when they were completed, concluded an engagement for him at Rome, to which city Duni repaired. He was there commissioned to compose the opera of "*Nerone*," which had the greatest success. Duni, after having been advantageously and honourably appreciated in several of the great Italian theatres, was next called to Paris. He appeared for the first time in a country, of which he knew neither the taste nor the music; but he was formed to succeed, as much by the sweetness and modesty of his character, as by his talents. He composed several comic operas for his *début*, conceiving that he ought especially to devote himself to that style in France; for he judged, not without reason, that the French would be better pleased with Italian music when applied to the comic, than to the great opera. He succeeded, and although a foreign composer, his career has been among

the most fortunate. We cannot give a better eulogy than the opinion of the authors of the *Dictionnaire Historique des Musiciens* on the style of this composer.

"Varied and natural music, delicious and flowing melody, these are the qualities which always maintain for Duni an honourable place among those who have obliged the French to appreciate new pleasures in their lyric theatres. When reproached with not being sufficiently powerful, he replied, '*I desire to be sung for a length of time.*' Nevertheless, he composed airs suited to the situation of the scene when required. It may also be remarked, that it is astonishing for an Italian to have so well understood and observed the prosody of the French language."

We shall add to this judicious and honourable analysis of Duni's talent, that no one better understood the art of giving, by means of sound, the truest and most animated pictures of rural life, and the most delightful and varied scenes of village manners. He is the Teniers and Claude Lorrain of music: he has the colouring of the one, and the design of the other; and the spirit of his subjects, the grace of his airs and accompaniments, sufficiently testify that nature had bestowed on him the gift of a richly stored palette, from which he chose the most lively, as well as the most agreeable colours.

The first of Duni's operas was "*Le Peintre amoureux*," in which he has expressed the most striking and comic situations. "*Mazet*" is one of the prettiest compositions of its kind, and not less true than original. "*La Clochette*" surpasses the former in ease and truth of local colouring. "*Les Moissonneurs*" enriches the French comic opera, and ensures the reputation of its author. "*Les Sabots*," "*Les Chasseurs*," and "*La Sabotière*" leave nothing to be desired in point of musical expression. The latter opera, after more than sixty years of existence, is still performed in the French theatres. Duni died in 1775, in the sixty-sixth year of his age.

DUNKEL, (Franz) chamber-musician to the court of Saxony, was born at Dresden in 1759. He composed much sacred music between the years 1788 and 1797.

DUNN, an excellent English violinist, now living.

DUPHLY, a French composer for the harpsichord, was born at Rouen; his compositions bear date from the year 1750.

DUPIERGE, (Felix Tiburce Auguste) born near Paris in 1784, has published some instrumental music in that city.

DUPONT, (J. B.) a violinist at Paris, published, about the year 1773, "*Principes de Musique*," and "*Principes de Violon.*" He has also published some concertos for the violin.

DUPORT, (Jean Pierre) a pupil of the celebrated Berthaud. He resided at Paris till the year 1772, when he went to Berlin, where the king of Prussia named him violoncellist to the court, and, subsequently, director of the court music. He has published much music for his instrument, both at Berlin and at Paris.

DUPORT, (Lewis) younger brother to the preceding, and his pupil on the violoncello. He is considered to have excelled his brother on that instrument. He performed at the *concert spirituel* at Paris in 1780, and was again heard in public in 1806, when, although nearly sixty years of age, he is said to have lost none of the ease, brilliancy, and energy which characterised his style of playing in the prime of life. He then executed every possible violin passage on his violoncello. He has composed much music for his instrument, published chiefly at Paris.

DUPRAT, a French composer of pianoforte music.

DUPRE, composer of instrumental music at Paris, died in 1784.

DUPUIS, (Thomas Saunders) Mus. Doc., was born in this country in the year 1733, but his parents were natives of France. His father held some situation at court under the late king, and this, probably, is the reason why his son was placed in the chapel royal. The first rudiments of his musical education were received from

Mr. Gates. He afterwards became a pupil of Travers, at that time organist of the king's chapel, and for whom, in the early part of his life, he officiated as deputy.

On the death of Dr. Boyce in the year 1779, Dupuis was appointed organist and composer to the chapel royal; and it is probable that the bishop of London never exercised his taste and judgment more properly, than by nominating so worthy a man to such a respectable situation.

As a composer, Dr. Dupuis is known by several publications, and many of his writings are still in manuscript in the royal chapel. The former consists principally of two or three sets of "*Sonatas for the Pianoforte*," "*Two grand Concertos*," for that instrument, "*Organ Pieces*," intended principally for the use of young persons, two sets of "*Chants*," performed at the chapel royal, and several "*Anthems*." Two of the latter, "*The Lord even the most mighty God*," and "*I cried unto the Lord*," are inserted in Page's *Harmonia Sacra*. As a performer on the organ, Dr. Dupuis was excelled by very few Englishmen of his time. He died at his house in Park-lane in 1796, and was succeeded as organist of the chapel royal by Dr. Arnold, and as composer to his majesty by Attwood, the organist of St. Paul's.

DUPUITS, an organist and composer of harpsichord music at Paris about the year 1754.

DUPUY, a German violinist and composer for his instrument in the year 1790. He resided for some years at Copenhagen, which town he quitted in 1809. He has composed some much esteemed duets for two violins.

DURAND, (A. F.) a violinist and composer for his instrument, was born at Warsaw in 1770. His compositions are published at Leipsic, Bonn, and Dresden, and bear date from the year 1796.

DURANOWSKY, (A.) a violinist and pupil of Viotti. He has published, in Paris, some duos for the violin.

DURANTE, (Francesco) born at Grumo, a village near Naples, in 1693, was educated in the conservatory of San Onofrio, and received lessons of the celebrated Alessandro Scarlatti. He quitted the conservatory at an early age and went to Rome, where he was attracted by the reputation of B. Pasquini and Pittoni. He studied five years under these masters, learning from one the art of singing and counterpoint, and from the other all the resources of counterpoint. He then returned to Naples and devoted himself to composition; but he wrote principally for the church, to which his genius seems peculiarly to have directed him. This style became exclusively his own, and he did not hesitate to improve on the manner of Palestrina himself, which, notwithstanding the genius of that composer, partook of the infancy of the art; he embellished it without loading it with ornament; he added to its noble and antique simplicity that elevation which belongs to a species of melody consecrated to the celebration of the Creator.

But Durante principally excelled in tuition. To his instruction and principles the Neapolitan school owes its greatest masters of the eighteenth century. He became a professor of the conservatory of San Onofrio about the year 1715; and was at the head of that of *Gli Poveri di G. C.* when cardinal Spinelli, archbishop of Naples, abolished it. Durante died at Naples in 1755, aged sixty-two. He was not only a great composer but a good citizen. He had several wives, who all died before him. One of them put his patience more to the proof than Xanthippe did that of Socrates. She sold, for the purpose of gaming, all her husband's scores, which would have been for ever lost both to the art and to himself, if, aided by his wonderful memory, he had not remembered and written them anew.

With respect to Durante's style of composition, his subjects are simple, and at the first glance appear common-place, but they are so well conceived, and conducted with so much art and genius, as to produce prodigious effects. He had the means of employing all the imaginable forms; and thus keeping alive the interest of the auditor,

he increased the desire of hearing him, which is the more remarkable, as his manner was severe and serious, and he generally sacrificed but little to grace.

The greatest singers and best masters prefer the duets of Durante to those of any other composer in his style. He formed them upon the airs of the cantatas of his master, Alessandro Scarlatti. They are more in dialogue or duet than fugue, but contain more beautiful and impassioned pieces of melody, than ever the creative genius of old Scarlatti invented; and these are marked in so learned a way, that it appears refinement can go no further in this style of composition.

DURIEU (M.) published at Paris, in 1793, "*Nouvelle Méthode de Musique Vocale*" also a "*Méthode de Violon.*"

DURET, (MARCEL) a French violin pupil of Rode, gained the violin prize at the conservatory of music at Paris in 1803.

DURON, (SEBASTIAN) an eminent Spanish composer of church music in the sixteenth century.

DURUSET, an agreeable tenor singer at Covent-garden theatre. He was considered as the principal male vocalist on those boards during the absence of Sinclair in Italy.

DURWOLT, a composer of vocal music, especially Swiss airs, arranged for several voices. His music is published by Goulding.

DUSCHECK, (FRANZ) a professor of the piano-forte, and composer for his instrument at Vienna, died in 1799. He was the son of a daylabourer. Many of his compositions for his instrument, which are highly esteemed, are published at Vienna and Leipsic.

DUSSEK, (JOHN) organist at Czaslau, in Bohemia, was born there in the year 1740. His father, grandfather, and great grandfather were all celebrated organists. His brother (Francis Joseph) was also an able musician and composer.

DUSSEK, (JOHN LOUIS) son of John Dussek, was born at Czaslau, in Bohemia, in the year 1762. He learnt the elements of music of his father, and at ten years of age was sent by some noble friends of his family to one of the first colleges of the university of Prague, where he remained seven years. Besides the study of ancient and modern literature, he cultivated the science and practice of music, profiting much by the instructions of a Benedictine monk in counterpoint. Having attained the age of nineteen, he left his native country for Brussels, where a nobleman of the stadtholder's court presented him to the princess of Orange. After this honour, the young artist made his *début* in public, as pianist, at the Hague, and was patronised there by the stadtholder and all his family. On quitting Holland, he resolved to travel in the north of Europe, and from thence to visit Paris and London. At Hamburgh he had the good fortune to receive professional advice from the celebrated Emmanuel Bach. He then proceeded towards St. Petersburg, but being introduced on his journey to prince Charles Radziwill, he was induced, by an advantageous offer from that nobleman, to remain with him in Lithuania for two years. At the expiration of which time, instead of proceeding northwards, he returned to Berlin, and in the year 1786 arrived at Paris. There he remained only till the breaking out of the French revolution, when he came to London, and, by the year 1790, was well established here as a teacher of the piano. In 1796, he opened a music warehouse in the Haymarket in conjunction with N. Corri, and they were appointed music-sellers to their majesties and the royal family. This establishment, however, did not succeed, and Dussek revisited the continent in the year 1799, with the intention of again seeing his father: we know not, however, if he reached Bohemia; but, in the following year, we find him residing at Hamburgh, where he occasionally, but very rarely, performed in public. After remaining there during upwards of two years, he proceeded again, we believe, to Paris, and, in the latter part of his life, was attached to the household of the prince of Benevento. He died about the year 1810.

The following is a list of Dussek's principal works:

Piano-forte and harp music: Op 1. "*Three Sonatas, with Accompaniment, Violin and Violoncello.*"—2. "*Three Sonatas, with Accompaniment, Violin and Violoncello.*"—3. "*Three Sonatas, with Accompaniment, Violin and Violoncello.*"—4. "*Three Sonatas, with Accompaniment, Violin and Violoncello.*"—5. "*Grand Sonata.*"—6. "*Petits Pieces.*"—8. "*Three Sonatas.*"—9. "*Three Sonatas, Violin Accompaniment.*"—10. "*Three Sonatas, Violin Accompaniment.*"—11. "*Duo à deux Clavécins.*"—12. "*Three Sonatas, Violin,*" dedicated to Mrs. Cosway.—13. "*Three Sonatas, Violin.*"—14. "*Three Sonatas, with Air Russe.*"—15. "*Ploughboy.*"—16. "*Three Sonatas, Violin Obligato.*" — 17. "*Three Sonatas.*" — 18. "*Three Concertos.*"—19. "*Six Sonatinas.*" 20. "*Three Sonatinas.*"—21. "*The Rosary.*"—22. "*Concerto,*" dedicated to Miss Collins.—24. "*Sonata,*"—25. "*A Concerto, with favourite Airs.*" — 26. "*Duet, Harps.*"—27. "*A Concerto,*" dedicated to Mrs. Hyde.—28. "*Six Sonatas,*" (easy.)—29. "*A Concerto.*"—30. "*A Concerto.*"—31. "*Three Sonatas, with Airs, Violin, or Flute and Violoncello.*"—32. "*Grand Duo à quatre Mains.*"—33. "*Overture for two Performers on one Piano-forte.*"—34. "*Two Sonatas for Harp, Accompaniment Violin and Violoncello.*"—35. "*Three Sonatas, with Airs, Violin, or Flute and Violon.*"—36. "*Duet for Harp and Piano-forte.*"—37. "*Sonata, arranged by Cramer.*"— 38. "*Sonata.*"—39. "*Three Sonatas.*"—40. "*A Military Concerto.*"—43. "*Sonata, arranged by Cramer.*"—44. "*Farewell.*"—45. "*Sonata, for Clementi and Co's Piano-forte, with extra keys, up to F, and also arranged for the Piano-forte up to C.*"—46. "*Three Sonatas.*"—47. "*Sonata.*"—48. "*Duet to the Sisters.*"—49. "*A Concerto,*" dedicated to Mr. and Mrs. Vidal.—50. "*Duet, arranged by Cramer.*"—51. "*Three Sonatas,*" (easy.)—53. "*A Quartet.*"—61. "*Elegy on the Death of Prince Ferdinand of Prussia.*"—67. "*Three Sonatas, progressive, à quatre Mains.*"—68. "*Notturno Concerto, progressive, Piano-forte, Violin, and Cornet.*"—71. "*Airs with Variations.*"—72. "*Two Sonatas, for Violin and Violoncello,*" (easy.)

DUSSEK MORALT, (Mrs.) wife of the preceding, is a daughter of Dominico Corri, and was born at Edinburgh in 1775. Her extraordinary musical genius showed itself at the early age of four years, when she played in public on the piano-forte. In 1788, the family left Scotland, and came to settle in England, when Miss Corri sang at the king's, and all the nobility's and public concerts in London, being then only fourteen years old. Her principal singing-master was her father, but she sang a great deal with Marchesi, Viganoni, and Cimador, at that time. In 1792, she married J. L. Dussek, and soon after was celebrated not only as a singer but also as a player on the harp and piano-forte, performing with her husband at all the oratorios, and at Salomon's concerts. She then sang at Cambridge, Oxford, Liverpool, Manchester, Dublin, and Edinburgh with universal applause, and afterwards performed one season at the Opera-house; but finding it attended with so much fatigue and cabal, quitted the stage, and became a teacher and composer of music, especially for the harp. In 1812, Mrs. Dussek married her second husband, John Alvis Moralt. Since which time she has resided at Paddington, having established there an academy for music with great success.

DUSSEK, (Olivia) daughter of the two preceding, was born in London in 1801. Inheriting the talents of her parents, she excels on the piano-forte and harp. Her vocal powers have not yet been brought into public exercise, on account of the delicacy of her constitution; but her taste, both in singing and playing, is well known to all who have heard her. She received her musical education from Madame Dussek, and played on the piano-forte at the Argyle rooms, when only eight years old, having then only learnt music one year. She now resides with her mother, following the same

profession, only now and then performing in public, a private life being more congenial to her wishes. She has composed some very pleasing ballads, and a duet, "*Rule Britannia*," for the harp and pianoforte.

DUTARTRE, a French composer of songs at the beginning of the last century.

DUTILLIEU, (IRENE TOMMEONI.) See TOMMEONI.

DUTILLIEU (PIERRE) was born at Lyons in 1765, and became, in 1791, composer to the royal opera at Vienna, where he produced several comic operas and ballets, between the years 1791 and 1796. He also published, at Vienna, some violin music.

DUVAL, (GEORGE VINCENT, Esq.) an amateur composer of some pleasing vocal music. (Power's Cat.)

DUVAL, (MLLE.) a singer at the opera at Paris, in great repute about the year 1720. She composed the music of the ballet, "*Les Génies*," and afterwards published a "*Méthode de Chant.*"

DUVERNOY, (FREDERIC) a celebrated French performer on the horn, and professor of his instrument at the Paris conservatory. He has also published a method, and much music, for his instrument, which bear date from 1793 to 1804.

DUVERNOY, (CHARLES) brother to the preceding, is a distinguished performer on the clarionet, and professor of his instrument at the conservatory. He has published much instrumental music since the year 1795.

DYNE, (MR.) a celebrated English countertenor singer. He sang at the Ancient concerts, on their first establishment, in the year 1776.

# E

EAGER (JOHN) was born in the year 1782, in the city of Norwich, where his father, who was in one of the regiments of guards, had settled, after having retired from public service, and, following the natural bias of his own inclinations, had obtained some degree of reputation as a manufacturer of musical instruments, particularly in organ building. By him the son was iniated in the first rudiments of music, and was thereby enabled, at a very early age, to contribute essentially to his support. Eager is a rare example of persevering industry, combined with very considerable talent. A brief outline of his life may therefore be a useful stimulus to those who have nothing to depend on, but what arises from their own industry and application. When he was about twelve years old, the (then) duke of Dorset happened to visit Yarmouth, for the benefit of sea-bathing. His grace was exceedingly fond of music, and himself a tolerable performer on the violin. By accident, Eager was introduced to him, when the duke was so delighted with his power, young as he then was, over that instrument, that he persuaded his father to allow of the boy's accompanying him to Kent, assuring him of his patronage. Arrived at Knole, where a great part of his time necessarily hung idly and heavily on his hands, he first conceived a desire to cultivate his mind by the study of literature, and repair the defects of his previous education, which, till then, had, in fact, been almost entirely neglected. A free and unrestrained access to his patron's valuable library, fully furnished him with the means; nor were his endeavours, both in musical and general knowledge, at all disproportionate; and he seemed to be about to enter life with the fairest prospects of future success, when, unfortunately, his indulgent master was seized with a severe mental affliction, which terminated his career, without having made a provision for his young *protégé*. This was the more unfortunate, since, from a natural vivacity and boldness of disposition, he had uncon-

sciously created a number of enemies in the family; who, tongue-tied and subservient while Eager was the favourite of their master, now found sufficient opportunities to poison the ear of the duchess against him: upon which, finding himself coldly looked upon by the whole household, he determined to quit the family with the earliest opportunity, a resolution which he soon was enabled to put in practice. Her grace having one day rather abruptly observed to him, that his presence there was no longer necessary, he took his departure the next morning before breakfast, with his wardrobe under his arm, to seek his fortune, and with such slender finances, as to be obliged to borrow a few shillings of one of the footmen, to pay his coach-fare to London. He then returned to Yarmouth, and again endeavoured to procure support by his instrument. At the early age of eighteen he married a lady of that town, younger than himself, who brought him some considerable property; which, in the hands of persons so young and inexperienced, of course was soon exhausted, and, before the age of twenty-one, he found himself father of two children, with every prospect of becoming entirely pennyless. He then saw the necessity of applying himself strictly to his profession; and, finding his labours inadequate to cover his expenses, he determined to unite dancing with his musical business. This, from various causes, and from infringing on various interests, raised him a host of enemies, who tried every means to thwart his projects. The complete reverse was, however, the consequence: many individuals, who before had neglected him, seeing the undue means his opponents resorted to, to crush him, became his warmest and most enthusiastic supporters; till, at length, he was able to bid defiance to their opposition, and smile at the impotence of their malice. About the time that he began to be comfortably settled, with the enjoyment of at least a sufficient income, Logier's new system of instruction in music was very generally made a subject of consideration; and Eager determined, like many more, to give it a fair and impartial investigation, and if it could stand this *auto da fé* immediately to adopt it. The result was, in his opinion, eminently favourable to the new system; and, in spite of all the fears and arguments of his friends, and the clamour of his opponents, he became Logier's pupil, and his most zealous coadjutor. The opposition he encountered on this occasion would have overwhelmed almost any other man: he was attacked, ridiculed, and abused by the county newspapers and various pamphlets, which were written purposely to annoy him; but he steadily supported the cause he had undertaken, and replied to the abuse and invectives levelled against him, by publicly challenging his accusers to an examination of pupils instructed by himself and Logier, as to their knowledge of theory and fundamental principles of harmony: the result of which may be found in a pamphlet published by him on the occasion. Logier, indeed, has been often heard to declare, that Eager was not only the boldest and most enthusiastic champion and advocate of his system, but also had a more perfect knowledge of it, than almost any other individual. As a composer, Eager is not known to the musical world; his occupations have ever been too numerous to allow him to attend to original composition. There is, however, a "*Concerto for the Piano-forte*," which he has published, dedicated to her grace the duchess of Dorset, and a "*Collection of Songs*," composed by him, dedicated to lady Beddingfield, which have been much admired; and are sufficient to show, that had opportunity or necessity rendered that branch of the science necessary, his talents would have enabled him, if not to rank as a first-rate composer, to have followed their steps at no very humble distance. He has for many years been the corporation organist at Yarmouth, and there is scarcely an instrument he does not play, or has not taught professionally.

EARSDEN, (JOHN) an English musician at the commencement of the seventeenth century, who, together with George Mason, wrote the music of a small opera,

which was subsequently published under the following title, "*The Ayres that were sung and played at Brougham Castle in Westmoreland, in the King's Entertainment, given by the Right Honourable the Earle of Cumberland, and his right noble Sonne, the Lord Clifford,*" London, 1618.

EASTCOTT, (RICHARD) author of a work entitled "*Sketches of the Origin, Progress, and Effects of Music, with an Account of the ancient Bards and Minstrels,*" London, 1793.

EASTWICK. See ESTWICK.

EBDON, an English composer of sacred music and glees, also of some sonatas, previously to the year 1797. (Preston's Cat.)

EBELL, (HEINRICH CARL) court secretary at Breslau in 1810, has composed an opera for the theatre of that town, entitled "*Anacreon in Ionia.*" He has also published some other vocal music.

EBER. See EBERS.

EBERL, (ANTOINE) a celebrated pianist and composer, born at Vienna in 1765. His talent for music showed itself at a very early age, and, like Mozart and many other great musicians, he performed in public on his instrument in early childhood. He commenced composition at about the age of sixteen and soon after went to Petersburg, where he was patronised by the court. In 1801, he returned to Vienna, since which time he has published much vocal and instrumental music there. Eberl died at Vienna in 1807, in the forty-second year of his age.

EBERLE, (JOHANN JOSEPH) a composer of songs and light piano-forte music, died at Prague in 1742.

EBERLIN, (DANIEL) a celebrated amateur violinist, and composer for his instrument. Some of his music was published at Nuremburg in 1675.

EBERS, (CARL FRIEDRICH) chamber-musician to the duke of Mecklenburg-Strelitz, was born at Cassel in 1772. He was educated for another profession, but his taste for music was so predominant, that he engaged himself in early life as *chef-d'orchestre* to a strolling company of players. He subsequently settled at New Strelitz, where he was engaged as musician to the court, and, since the year 1796, has composed many dramatic pieces for the theatre of that town; also much instrumental music.

EBERWEIN, (MAXIMILIAN) a German violinist and composer, born at Rudolstat in 1780. After visiting Italy, and some of the principal towns of Germany, he returned to his native place, since which time he has composed some dramatic pieces and other music, published at Leipsic.

EBHARDT, (GOTTHILF FRIEDRICH) organist at Greitz, a town of Upper Saxony, was born in 1771. He has composed much sacred and other music for the organ.

EBNER. Two Hungarian boys of this name, one ten and the other eleven years of age, played Mayseder's difficult variations for the violin, at a concert at Berlin, in 1823.

ECCLES (JOHN) was the son of Solomon Eccles, a professor of the violin, and the author of sundry grounds with divisions thereon, published in the second part of the *Division Violin*, printed at London, in 1693. John Eccles was instructed by his father in music, and became a composer for the theatre, of act tunes, dance tunes, and such incidental songs as frequently occur in the modern comedies, a collection whereof are published, and dedicated to queen Anne. He composed the music to a tragedy, entitled "*Rinaldo and Armida,*" written by Dennis, and performed in 1699, in which is a song for a single voice, "*The jolly breeze,*" which, for the florid divisions in it, was by many greatly admired. Eccles likewise set to music an "*Ode for St. Cecilia's Day,*" written by Congreve, and performed on the anniversary festival of that saint in 1701. He also composed music for Congreve's masque, entitled "*The Judgment of Paris.*" This he did for one of the prizes mentioned in the preceding article, and obtained the second, which was of fifty guineas value. His music to "*The Judgment of Paris*" is published.

About the year 1698, upon the decease

of Dr. Staggins, Eccles was appointed master of the queen's band; but in the latter part of his life, he was known to the musical world only by the *New Year* and *Birthday Odes*, which it was part of his duty to compose. At the present time, Eccles is chiefly remembered from being the author of the duets, "*Fill, fill all your glasses*," and "*Wine does wonders.*"

ECCLES, (HENRY) younger brother to the preceding, was a violinist in the chapel of the king of France, and published some music for his instrument at Paris in 1720.

ECK, (JOHANN FRIEDRICH) a musician, born at Munich. He is a celebrated violinist, and composer for his instrument. In 1802, he resided at Nancy.

ECKART or ECKARD (JOHANN GOTFRIED) was a native of Germany, but he resided upwards of fifty years in Paris. His compositions are principally for the harpsichord; and, although they afford great proofs of skill and a thorough knowledge of the instrument, are but little known in this country. The writer of an account of this musician, in Dr. Rees's Encyclopædia, states, that in his compositions there is an elegance of style, built upon such sound principles of harmony and modulation, as few have surpassed; and that, in particular, his variations to the minuet *d'Exaudit*, or, as we call it, *Marshal Saxe's minuet*, are in the highest degree ingenious, elegant, and fanciful. Eckart died, between the years 1790 and 1795, at Paris.

ECKERSBERG, (JOH. WILT.) organist at Dresden in 1783. He has published some collections of songs there.

ECKHARD, (C. F.) an amateur pianist and composer for his instrument, residing in Suabia. Since the year 1798, several of his works have been published at Offenbach.

EDEL, (GEORGE) an instrumental composer at Vienna. His works are dated from the year 1798.

EDELMANN (JOHANN FRIEDRICH) was a native of Strasburg, and born in the year 1749. He resided for several years as a teacher of music, but principally of the harpsichord, at Brussels. Previously to the breaking out of the French revolution, he had, however, been induced to settle in Paris. During the time of Robespierre, though usually considered an innoxious and well-disposed man, he became involved in the dreadful calamities of that ill-fated country, and suffered under the guillotine at Strasburg. Edelmann, as a teacher of the harpsichord, and a composer for that instrument, has considerable celebrity; in particular, he is said to have played his own pieces with great neatness and spirit. His style, however, has been considered as a bad imitation of Schobert, and is, on the whole, flimsy and rattling, containing neither depth nor science.

EDER (CHARLES GASPARD) was born in Bavaria, in 1751. He is a celebrated violoncellist, and has composed much instrumental music, which has been published in various towns of Germany.

EDER, (PHILIPP) a pianist at Vienna, and composer for his instrument, since the year 1803.

ELDING, (JOHANN) a celebrated performer on the clarionet, and composer for his instrument. He was born near Eisenach, in Upper Saxony, in 1754, and died in 1786.

EDWARDS, (RICHARD) an English composer and poet, born in Somersetshire in 1523. He was musician to Henry VIII. and Elizabeth, and died in 1561.

EGLI, (JOHANN FRIEDRICH) a Swiss musician, was born, in 1742, in the canton of Zurich, at the town of which name he has since resided, and published a great variety of church and other vocal music.

EHRENBERG, a German composer of sacred and other vocal music, published at Berlin in 1790.

EHRENFRIED, a flutist at Mentz, and composer for his instrument, between the years 1794 and 1798.

EHRNSTEIN, (JOHANN JACOB) an instrumental composer in Germany, at the beginning of the last century.

EIBLER. See EYBLER.

EICHBAUM, a celebrated German violinist. He has lately distinguished himself much at Berlin, as a concerto player.

EICHHOLZ, (FRIEDRICH WILHELM) chamber-musician to the king of Prussia, was born in 1720. He composed some dramatic and other music. He died in 1800.

EICHHORN, (J.) a violinist and composer at Bruchsal, in Germany, since the year 1801.

EICHINGER, a pianist at Vienna, and composer for his instrument, since the year 1791.

EICHLER, a German musician, published at Paris some quatuors for his instrument in 1783 and 1790.

EICHNER (ERNEST) was a German organist of considerable eminence. His writings consist chiefly of sonatas and concertos for the piano-forte, and quartets. With respect to the former, he introduced a style somewhat betwixt that of Schobert and the music of the present day; with less fire, indeed, than Schobert, but with more taste and expression. The instrument on which he himself chiefly excelled was the bassoon. About the year 1776, he came to England; but owing to the infirm state of his health during the time he was in this country, he seldom played in public. Eichner died at Berlin, in the year 1778.

EIDENBENZ, a vocal and instrumental composer at Stuttgard. His compositions bear date from the year 1790 to 1798. He died at Stuttgard in 1799, in the thirty-seventh year of his age.

ELER, a professor of several wind instruments at Paris, and instrumental composer. His works are dated from the year 1796 to 1801. He has composed several operas.

ELEY, a good English violoncellist, now living, has published a "*Tutor for the Bassoon.*" (Goulding's Cat.)

ELFORD, (RICHARD) an English singer, was educated in the choir of Lincoln, but his voice settling into a countertenor, he was invited to Durham cathedral, where, however, he did not long remain, being advised to go up to London, to try his fortune on the stage. In 1706, his name appears in Downes the prompter's list of performers, in D'Urfey's opera of "*The Wonders of the Sun, or the Kingdom of Birds.*" But his person and action being clumsy and awkward, he quitted the theatre, and was admitted as gentleman of the chapel royal, as well as to the places of lay-vicar of St. Paul's and Westminster abbey. He had likewise an addition of a hundred pounds a year made to his salary in the chapel, on account of the uncommon excellency of his voice.

ELISI, (PHILIP) an Italian singer, who performed at the opera, in London, in the years 1760 and 1761. Elisi, though a great singer, was still more eminent as an actor.

ELIZABETH (QUEEN) was, as well as the rest of Henry VIII.'s children, and, indeed, all the princes of Europe at that time, instructed in music early in life. Camden, in enumerating the studies of his royal mistress, says, "She understood well the Latin, French, and Italian tongues, and was indifferently well seen in the Greek. Neither did she neglect musicke, so far forthe as might become a princesse, being able to sing, and play on the lute prettily and sweetly." There is reason to conclude that she continued to divert herself with music many years after she came to the throne. Sir James Melvil gives an account of a curious conversation which he had with this princess, to whom he was sent on an embassy by Mary queen of Scots, in 1564: "After her majesty had asked him how his queen dressed? What was the colour of her hair? Whether that, or hers, was best? Which of the two was fairest? And which of them was highest in stature? Then she asked, what kind of exercises she used? 'I answered,' says Melvil, 'that when I received my despatch, the queen was lately come from the Highland hunting; that when her more serious affairs permitted, she was taken up with reading of histories; that sometimes she recreated herself with play-on the lute and virginals.' She asked, if she played well? I said, reasonably well for a queen. The same day, after dinner, my Lord of Hunsdon drew me up to a quiet gallery, that I might hear some music, and (but he said that he durst not avow it) where

I might hear the queen play on the virginals. After I had hearkened awhile, I took up the tapestry that hung before the door of the chamber, and seeing the queen's back was toward the door, I entered within the chamber, and stood a pretty space, hearing her play excellently well. But she left off immediately, so soon as she turned about and saw me. She appeared to be surprised to see me, and came forward, seeming to strike me with her hand, alleging, that she used not to play before men, but when she was solitary, to shun melancholy. She asked how I came there? I answered, as I was walking with my Lord Hunsdon, as we passed by the chamber door, I heard such a melody as ravished me, whereby I was drawn in ere I knew how; excusing my fault of homeliness, as being brought up in the court of France, where such freedom was allowed; declaring myself willing to endure what kind of punishment her majesty should be pleased to inflict upon me for so great an offence.

"Then she sat down low upon a cushion, and I upon my knees by her; but with her own hand, she gave me a cushion to lay under my knee; which at first I refused, but she compelled me to take it. She inquired whether my queen or she played the best. In that I found myself obliged to give her the praise."

If her majesty was ever able to execute any of the lessons that are preserved in a MS. known by the name of "*Queen Elizabeth's Virginal Book*," she must have been a very great player; as some of those pieces, which were composed by Tallis, Bird, Giles, Farnaby, Dr. Bull, and others, are so difficult, that it would hardly be possible to find a master in Europe who would undertake to play one of them at the end of a month's practice.

Besides the lute and virginals, it has been imagined that Elizabeth was a performer on the violin, and on an instrument something like a lute, but strung with wire, and called the poliphant. A violin of a singular construction, with the arms of England, and the crest of Dudley, Earl of Leicester, this queen's favourite, engraved upon it, was purchased at the sale of the duke of Dorset's effects many years since. From the date of its make, 1578, and from the arms and crest engraved upon it, it has been conjectured that queen Elizabeth was its original possessor. It is very curiously carved; but the several parts are so thick, and loaded with ornaments, that it has not more tone than a mute, or violin with a sordine; and the neck, which is too thick for the grasp of the hand, has a hole cut in it for the thumb of the player, by which the hand is so confined, as to be rendered incapable of shifting, so that nothing can be performed on this instrument but what lies within the reach of the hand in its first position.

ELLEVIOU, a French singer at the *Théâtre Feydeau* in the year 1819. His singing was remarkable for grace and elegance, united to expression and dramatic truth.

ELLIS, (Samuel) organist and professor of the flute, was a native of Halifax, Yorkshire, and born in the year 1776. He received his first lessons on the piano-forte from Stopford, the organist of that place; afterwards was sent to Liverpool, and was placed under the late Nicholson for instruction on the flute. When he had been there a few months, (at the age of twelve) he played a concertante duet with his master, at the Music Hall. On leaving Liverpool he went to London, and was placed under the direction of Joah Bates, Esq., a particular friend, by whose recommendation he was introduced to Dr. Cooke, the organist of Westminster abbey, from whom he received instructions in composition and the organ. He further had lessons from J. G. Graeff, who was particularly anxious he should remain in London, and be introduced to the Hanover-square concerts, but this was contrary to his inclination at the time. He has since been repeatedly solicited to reside in Manchester and other large towns, but has hitherto preferred comfortable obscurity. He was appointed organist of Rotherham, Yorkshire, at the age of eighteen, where he has since remained.

In composition, he has published no-

thing worth stating: except "*A circular System of Scales, major and minor, with Preludes for Beginners,*" published by Messrs. Goulding and Co.; and "*A Morning and Evening Hymn, dedicated to Viscount Galway,*" published by Preston, Strand. His principal works for the flute, &c. are still in manuscript.

ELOUIS, (J.) a celebrated French harpist, and composer for his instrument, at the latter end of the last century. Many of his works are published at Paris. (See Birchall's Cat.)

ELSPERGER, (JOHANN CHRISTOPH ZACHARIAS) born at Ratisbon, composed much sacred and instrumental music. He died in 1790.

ELSNER, (J.) chapel-master at Warsaw in 1802, is the composer of two operas and two melodrames, the words of which are in the Polish language. He has also composed some instrumental music, published at Vienna, Leipsic, and Offenbach.

EMDIN, (JOHN, Esq.) an amateur composer of vocal music, published by Power.

EMMERT, (ADAM JOSEPH) an amateur composer, was born at Wurtzburg, in 1765. He has composed a great variety of vocal and instrumental music, between the years 1797 and 1806.

EMMERT, (JOSEPH) father to the preceding, was rector of the Latin school at Wurtzburg. He composed some sacred music of much merit. His death took place at Wurtzburg, in 1809.

ENDERLE (WILHELMGOTTFRIED) was born at Bayreuth in 1722. He was one of the best violinists of his time, and composed much music for his instrument. He died at Darmstadt in 1793.

ENDRES, (S. J.) an instrumental composer, published some music for the piano-forte at Spire, in Germany, in 1791.

ENGEL, (CARL IMMANUEL) an organist at Leipsic, published some piano-forte and organ music at that town, from the year 1790. He died in 1795.

ENGELBERTH, composer of a *polonoise* and other instrumental music, published at Leipsic.

ENNO, (SEBASTIEN) an Italian composer of vocal music, published at Vienna in 1655.

ENSLIN, chapel-master at Wetzlar, published some vocal and instrumental music at Frankfort, in the years 1782 and 1787.

ENT (Dr. GEORGE) wrote a paper in the Philosophical Transactions, vol. xii. under the title "*An Essay tending to make a probable conjecture of temper, by the modulations of the voice in ordinary discourse.*"

EPINE, (FRANCESCA MARGARITA DE L') an Italian singer in London, at the commencement of the last century. On her arrival in England, in 1707, a singular plan was resorted to. Urbani, a *soprano*, a female singer called the Baroness, and Margarita de l'Epine performed the parts in Italian, while the rest of the opera was in English. This confusion of tongues, upon which Addison exercised his pleasantry in the *Spectator*, was tolerated with great good-nature by the public.

EPPINGER, (E.) a composer of some instrumental music, published at Leipsic in 1802.

EPPINGER, (HEINRICH) a violinist, resident at Vienna. He has published much music for his instrument, at Paris and Vienna, since the year 1796.

ERBA, (GEORGE) a violinist, born at Rome. He published some instrumental music at Amsterdam, in 1736.

ERBACH or ERBACHER, (CHRISTIAN) organist at Augsburg about the year 1600. He composed some sacred music.

ERCOLANI, (GUISEPPE) a dramatic composer at Naples. He composed the music of the ballet "*Il Ben ed il Male,*" about the year 1790.

ERCULEO, (D. MARZIO) a composer of church music, published at Modena in the latter part of the seventeenth century.

EREMITA, (GIULIO) an organist at Ferrara in the sixteenth century, composed three books of madrigals, which were subsequently reprinted at Antwerp.

ERICH, (DANIEL) an organist at Gustrow, in Germany, was a pupil of Bux-

tehude, and published much music for the harpsichord about the year 1730.

ERLEBACH (PHILIPP HEINRICH) was born at Essen in 1657. He published much instrumental music for the organ and piano-forte, which bears date from the year 1692. He died in 1714.

ERNST, (FRANZ ANTON) a celebrated German violinist and musical mechanic. He died at Gother in 1805.

ERTELIUS, (SEBASTIANUS) a Benedictine monk, and composer of some sacred music, published at Munich at the beginning of the seventeenth century.

ESCH. See VON ESCH.

ESCHENBURG, (JOHANN JOACHIM) professor of the belles lettres at the college of St. Charles, at Brunswick, was born at Hamburgh in 1743. He has rendered great service to music in Germany, by his translations from foreign languages, especially from the English and Italian, of various works on the theory and practice of music.

ESCHSTRUTH, (HANS ADOLPH BARON VON) counsellor of the regency at Cassel, and member of the principal literary societies of Europe, was born in 1756. He published, between the years 1784 and 1790, several works on music, also some vocal compositions. He died at Cassel in 1792, in the thirty-seventh year of his age.

ESCOVEDO, (BARTHOLOMEO) a celebrated Spanish composer. He was living in Italy about the year 1580.

ESSER, (MICHAEL RITTER VON) a German dramatic and instrumental composer towards the close of the last century.

ESSEX (DR.) is a native of Coventry, in Warwickshire. At thirteen years of age he amused himself with the flute and violin, and made a rapid proficiency, though destitute of any professional aid, which induced his father to let him study the science and practice of music as a profession. In 1806, he obtained a bachelor's degree in music at Oxford. His exercise was an anthem taken from the fifty-seventh Psalm.



In 1812, he gained his doctor's degree; the subject of which was an entire oratorio in verse, written expressly for the purpose, by his friend R. A. Davenport, in his usual and happy style of elegance and sublimity. The following are some of the popular productions of this composer: "*The Seaside Sonnet,*" dedicated to the Duchess of Devonshire, from Op. 1. "*The Juvenile Song,*" dedicated to the Honourable Miss Caroline Douglas, Op. 1. "*The Moonlight Sonnet, from Mrs. Anne Radcliffe's Romance of the Forest,*" composed for and sung at the New Musical Fund's annual concert. "*The Maternal Address, from Mrs. Robinson's Poems, a Duet, in which is a Canon for two Sopranos.*" "*Mine be a Cot, from the Pleasures of Memory, by Rogers.*" "*Happiness, by Mr. Pratt.*" "*The Gift, by Mrs. Robinson.*" "*Lines on a Ring, by J. P. Curran.*" "*To all you ladies now on land, a Glee for three Voices, Words by Pratt, written expressly for Dr. Essex.*" "*A Canadian Boat Song, for three Voices,*" dedicated to Sir Edward Owen. "*A Set of Six Duets for two German Flutes,*" published by Millhouse. "*A Set of Slow and Quick Marches for the Piano-forte, with the full Scores added for a Military Band.*" "*A Piano-forte Duet,*" Op. 11, dedicated to Lady H. Montague and the Honourable Miss C. Douglas. "*A Duet for the Piano-forte, with Accompaniments for two German Flutes.*" "*A Military Rondo Duet, for the Piano-forte, with Accompaniments for a Harp or Piano-forte,*" dedicated to Lady Kerrison and daughters. "*A Military Rondo Duet for the Piano-forte, with Accompaniments for a Harp or Piano-forte.*" "*The Britannia, a Rondo for Piano-forte, with Violin Accompaniment characteristic of the English Style.*" "*The Hibernia, a Rondo, characteristic of the Irish Style, for Piano-forte and Violin.*" "*The Caledonian, a Rondo, in imitation of the Scottish Style, for Piano-forte and Violin.*" "*The Guaracha, a Rondo, in imitation of the Spanish Style, for Piano-forte and Flute.*"—

"*An Introduction and Fugue for the Organ.*"

ESSINGER, director of the music at Luben, published, in 1797, several minor operas.

EST or ESTE, (MICHAEL) bachelor of music, and master of the choristers of the cathedral church of Litchfield, was the author of several collections of madrigals and other vocal compositions. His publications are much more numerous than those of any composer of his time. One of these is entitled "*The Sixth Set of Bookes, wherein are Anthemes for Verses, and Chorus of five and six Parts, apt for Violls and Voices.*" It is probable that this person was the son of that Thomas Est, who first published the psalms in parts, and other works, assuming on some of them the name of Snodham. One of Michael Est's three-part songs, "*How merrily we live,*" has been revived, and honoured with the public favour; and there are several others among his works which are equally deserving of notice.

EST or ESTE, (THOMAS) father to the preceding, edited "*The whole Book of Psalms, with their wonted Tunes, as they are sung in Churches, composed into foure Parts, by nine sondry Authors, so laboured in this Work, that the unskilful, by small Practice, may attaine to sing that part which is fittest for his Voyce,*" London, 1594.

ESTEVE, (PIERRE) member of the royal society of Montpellier, wrote some theoretical works on music in the middle of the last century.

ESTOCART, a composer of church music, published at Lyons towards the close of the sixteenth century.

ESTREE, (JEAN D') professor of the hautboy to the king of France in the middle of the sixteenth century, and editor of a work entitled "*Quatre Livres de Danseries, contenant le Chant des Branles communes, gais, de Champagne, de Bourgogne, de Poitou, d'Ecosse, de Malthe, des Saborts, de la Guerre, et autres; Gaillardes, Ballets, Voltes, Basses Danses, Hauberrois, Allemandes.*" Paris, 1564.

ESTWICK or EASTWICK, (SAMSON) one of the choristers at St. Paul's at the time of the Restoration, and subsequently a minor canon. He died in 1739.

EUCHERO, (PASTORE ARCADE) an Italian singing-master, published at Venice, in 1746, "*Riflessioni sopra alla maggior facilità che trovasi nell' apprendere il canto con l'uso di un Solfeggio di dodici monosillabi atteso il frequente uso de gl' accidenti.*"

EUCLID. This great geometrician flourished in the time of Ptolemy Lagus, that is, about 277 years before Christ. His "*Elements*" were first published at Basil, in Switzerland, 1533, by Simon Grynæus, from two manuscripts, the one found at Venice, and the other at Paris. His "*Introduction to Harmonics,*" which in some manuscript was attributed to Cleonidas, is in the Vatican copy given to Pappus. Meibomius, however, accounts for this, by supposing those copies to have been only two different manuscript editions of Euclid's work, which had been revised, corrected, and restored from the corruptions incident to frequent transcription by Cleonidas and Pappus, whose names were, on that account, prefixed. It first appeared in print, with a Latin version, in 1498, at Venice, under the title of "*Cleonidæ Harmonicum Introductorium:*" who Cleonidas was, neither the editor, George Valla, nor any one else, pretends to know. It was John Pena, a mathematician in the service of the king of France, who first published this work at Paris, under the name of Euclid, in 1557. After this, it went through several editions with his other works.

His "*Section of the Canon*" follows his *Introduction;* it went through the same hands and the same editions, and is mentioned by Porphyry, in his Commentary on Ptolemy, as the work of Euclid. This tract chiefly contains short and clear definitions of the several parts of Greek music, in which it is easy to see that mere melody was concerned; as he begins by telling us that the science of harmonics considers the nature and use of melody, and consists

of seven parts, sounds, intervals, genera, systems, keys, mutations, and melopœia.

Of all the writings upon ancient music that are come down to us, this seems to be the most correct and compressed; the rest are generally loose and diffused, the authors either twisting and distorting every thing to a favourite system, or filling their books with metaphysical jargon, with Pythagoric dreams and Platonic fancies, wholly foreign to music. But Euclid, in this little treatise, is like himself, close and clear, yet so mathematically short and dry, that he bestows not a syllable more upon the subject than is absolutely necessary.

According to Dr. Wallis, Euclid was the first who demonstrated that an octave is somewhat less than *six whole* tones; and this he does in the fourteenth theorem of his "*Section of the Canon.*" In the fifteenth theorem, he demonstrates that a fourth is less than two tones and a half, and a fifth less than three and a half; but though this proves the necessity of a temperament upon fixed instruments, where one sound answers several purposes, yet he gives no rules for one, which seems to furnish a proof that such instruments were at least not generally known or used by the ancients.

What Aristoxenus called a *half tone*, Euclid demonstrated to be a smaller interval, in the proportion of 256 to 243. This he denominated a *limma*, or *remnant*, because giving to the *fourth*, the extremes of which were called *soni stabiles*, and were regarded as fixed and unalterable, the exact proportion of 4 to 3, and taking from it two major tones $\frac{8}{9} \times \frac{8}{9}$, the *limma* was all that remained to complete the *diatessaron*. This division of the *diatonic genus* being thus, for the first time, established upon mathematical demonstration, continued in favour, says Dr. Wallis, for many ages.

EULE, director of music at Hamburgh, is considered an excellent pianist and able composer for his instrument.

EULE, junior, son of the preceding, is a good pianist and composer for his instrument since the year 1799. He has also written some minor dramatic pieces.

EUMOLPUS, according to the Oxford marbles, was the son of Musæus, and at once priest, poet, and musician, three characters that were constantly united in the same person, during the first ages of the world. He was the publisher of his father's verses; and, like him, having travelled into Egypt for the acquisition of knowledge, he afterwards became so eminent at Athens, as hierophant in the Eleusinian mysteries, that, as Diodorus Siculus informs us, the priests and singers at Athens were afterwards called *Eumolpides*, from *Eumolpus*, whom they regarded as the founder of their order.

EVANS, (Charles) an organist in London. He was a candidate with Callcott for the situation of organist to Covent-garden church. He has published some vocal and instrumental music.

EVEQUE. See L'Eveque.

EVERS. See Ebers.

EXIMENO, (Antonio) a Spanish Jesuit, resided at Rome about the year 1780. He published, in 1774, a large volume in quarto entitled "*Dell' origine e delle regole della musica, colla storia del suo progresso, decadenza e rinuovazione.*" The Italians say of this book, "*Bizzano romanzo di musica con cui vol distruggere senza poter poi rifabbricare.*" See *Elogii Italiani*, vol. viii. In 1775, Eximeno published at Rome, "*Dubbio sopra il saggio di contrapunto del Padre Martini.*" It was an answer to Padre Martini, who, in his "*Saggio contrap.,*" had criticised Eximeno. A detailed analysis of this work is to be found in *Efemeridi di Roma*, 1775, vol. iv.

EYBLER, (Joseph) an organist and pianist at Vienna: he has published much vocal and instrumental music, bearing date between the years 1795 and 1805. Eybler is vice chapel-master to the court.

EYMAR, (A. M. d') prefect of the department of Léman, in France, was a celebrated patron of the arts. In the year 6 of the French republic, he inserted in the "*Décade philosophique et littéraire,*" some anecdotes of Viotti, with whom he had been in habits of intimacy.

# F

FABER, (Benedict) a celebrated German composer of sacred music at the beginning of the seventeenth century.

FABRE (Andre) was born at Riez in 1765. He published at Paris, about the year 1800, some piano-forte music, also several admired romances, especially the one called "*Baimonde.*"

FABRE D'OLIVET (M.) was born in 1768 in Languedoc. He is well known as the author of "*Lettres à Sophie sur l'Histoire.*" He was likewise a good musician, and published many romances, and some instrumental music.

FABRICI, (Don Pietro) a Florentine monk, published at Rome, in 1678, "*Regole di Canto firmo.*"

FABRICIUS, (Albinus) a church composer at Hamburgh at the end of the sixteenth century.

FABRICIUS, (Werner) an organist at Leipsic, published, towards the middle of the seventeenth century, much vocal music, also some pieces for the organ. He died in 1679.

FABRIZI, (Vincenzo) a Neapolitan dramatic composer since the year 1785.

FACCINI, (Giov. Battista) composer of church music, published at Venice in the middle of the seventeenth century.

FACCIOLA, (Fabrit.) a composer of sacred music, published at Venice towards the end of the sixteenth century.

FACCO, (Giacomo) an instrumental composer, published twelve concertos at Amsterdam in the year 1720.

FACINI, an instrumental composer at Vienna at the close of the last century.

FACIUS, (T. H.) an instrumental composer and violoncellist, published some music for his instrument at Vienna in 1799.

FADINI, (Andrea) an instrumental composer, published twelve sonatas at Amsterdam in 1710.

FAGO, (Nicolo) a celebrated Italian composer, about the year 1700. He was a pupil of Alessandro Scarlatti, and studied in the conservatory *Dei Poveri di Gesu Cristo*, which he afterwards directed, as well as that of *La Pietà*. Fago's compositions were both for the church and theatre. "*Eustachio*" is the most celebrated of his operas.

FAIGNIENT, (Noe) a composer of madrigals and other vocal music, published at Antwerp between the years 1568 and 1595.

FALCO published, about the year 1776, in London, his Op. 2, consisting of six solos for the violin. He also published some solfeggi in 1780.

FALCONIUS, (Placidus) a Benedictine monk, composed some church music, published at Venice between the years 1575 and 1588.

FALGARA, a theatrical composer, in the service of the king of Bavaria, at Munich, about the year 1790.

FALKNER, a German musician, resident in England, about the year 1760, and author of a work entitled "*Instructions for playing the Harpsichord, Thorough-Bass fully explained, and exact Rules for tuning the Harpsichord,*" London.

FALTIS (J.) published at Vienna, in 1800, some music for the harpsichord.

FANELLI, (Cola Vinc.) an Italian composer in the sixteenth century.

FANTINI, composer of some sonatas for the piano-forte, published by Clementi in London previous to the year 1800.

FARINA, (Carlo) of Mantua, published, in 1628, "*Pavans and Sonatas for the Violin,*" and was a celebrated performer on that instrument, in the service of the elector of Saxony.

FARINELLI, called Carlo Broschi. This renowned singer, whose voice and abilities surpassed the limits of all anterior vocal excellence, was born at Naples in 1705. He was instructed in the rudiments of music by his father, and in singing by Porpora. In 1722, at the age of seventeen, he went from Naples to Rome, with his master, then engaged to compose for the Alberti theatre, where Farinelli contended

with a famous performer on the trumpet. Every night, during the run of an opera, this struggle was repeated, which, at first, seemed amicable and sportive, until the audience began to interest themselves in the contest. After severally swelling out a note, in which each manifested the power of his lungs, and tried to rival the other in brilliancy and force, they had both a swell and a shake together, by thirds, which was continued so long, while the audience eagerly waited the event, that both seemed to be exhausted; and, in fact, the trumpeter, wholly spent, gave it up, supposing, however, his antagonist as much tired as himself, and that it would be a drawn battle; when Farinelli, with a smile on his countenance, showing he had only been sporting with him all this time, broke out, all at once, in the same breath, with fresh vigour, and not only swelled and shook upon the note, but ran the most rapid and difficult divisions, and was at last silenced only by the acclamations of the enraptured audience.

From this period of his life may be dated that superiority which he ever maintained over all his contemporaries. In the early part of his life, he was distinguished by the name of "Il Ragazzo," (the boy) as Homer was called "the Poet," and our Swift "the Dean."

From Rome, Farinelli went to Bologna, where he had the advantage of hearing Bernacchi, a scholar of the famous Pistocchi, of that city, who was then the most scientific singer in Italy. Thence he went to Venice, and from Venice to Vienna; in both which cities his powers were considered as miraculous. Farinelli himself told Dr. Burney, that, at Vienna, where he received great honours from the emperor Charles VI., (and admonition from that prince was of more service to him than all the precepts of his masters, or the examples of his competitors) his imperial majesty condescended one day to tell him, with great mildness and affability, that in his singing he neither *moved* nor *stood still* like any other mortal; all was supernatural. "Those gigantic strides," said he, "those never-ending notes and passages, (*ces notes qui ne finissent jamais*) only *surprise*, and it is now time for you to *please*. You are too lavish of the gifts with which nature has endowed you: if you wish to reach the heart, you must take a more plain and simple road."

These judicious remarks effected an entire change in his manner of singing: from this time he united pathos to spirit, simplicity with the sublime, and by these means delighted, as well as astonished, every hearer.

In the year 1734, he came to England, where the effects which his surprising talents had upon the audience were ecstasy! rapture! enchantment! In the famous air, "*Son qual Nave*," which was composed for him by his brother, the first note he sung was taken with such delicacy, swelled by minute degrees to such an amazing volume, and afterwards diminished in the same manner to a mere point, that it was applauded for full five minutes. After this, he set off with such brilliancy and rapidity of execution, that it was difficult for the violins of those days to keep pace with him. In short, in comparison with other singers, he was as superior as the famous horse Childers to all other racers.

But it was not in speed only that he excelled, for he united the perfections of every celebrated singer. His voice was equally eminent for strength, sweetness, and compass; and his style equally excellent in the expression of tenderness, grace, and rapidity. In a word, he possessed such powers, as were never before or since united in any one singer, powers that were irresistible, and which subdued every hearer, the learned and the ignorant, the friend and the foe.

With these talents, he went to Spain, in the year 1737, intending to return to England, having entered into articles with the nobility, who had, at that time, the management of the opera, to perform during the ensuing season. In his way thither, he sung to the king of France, at Paris; where, according to Riccoboni, he enchanted even the French themselves, who universally abhorred Italian music.

The very first day he performed before the queen of Spain, it was determined he should be taken into the service of the court,

to which he was ever after wholly appropriated not being once permitted to sing in public. A pension was then settled upon him for life, amounting to upwards of two thousand pounds sterling.

He told Dr. Burney, that, for the first ten years of his residence at the court of Spain during the reign of Philip V., he sung to that monarch, every night, the *same* four airs, two of which were "*Pallido il sole,*" and "*Per questo dolce Amplesso,*" both composed by Hasse. He was honoured also by his first royal master, Philip V., with the order of *St. Jago*, and by his successor, Ferdinand VI., under whom also he continued in favour, with that of *Calatrava*, in 1750. His duty now became less constant and fatiguing, as he persuaded this prince to patronise operas; which were a great relief to Farinelli, who was appointed sole director of these performances, and engaged the best Italian singers and composers, as also Metastasio as poet.

The goodness of Farinelli's heart, and the natural sweetness of his disposition, were not exceeded even by the unrivalled excellence of his vocal powers, as some of the following anecdotes will testify.

It has been often related, and generally believed, that Philip V., king of Spain, being seized with a total dejection of spirits, absolutely refused to be shaved, and was, in other respects, incapable of transacting the affairs of the state. The queen, who had in vain tried every common expedient that was likely to contribute to his recovery, determined that an experiment should be made of the effects of music upon the king, her husband, who was extremely sensible of its charms. Upon the arrival of Farinelli, of whose extraordinary performance an account had been transmitted to Madrid, her majesty contrived that there should be a concert in the room adjoining the king's apartment, in which this singer executed one of his most captivating songs. Philip at first appeared surprised, then affected, and, at the conclusion of the second air, commanded the attendance of Farinelli. On his entering the royal apartment, the enraptured monarch overwhelmed him with compliments and caresses, demanding how he could sufficiently reward such talents, and declaring that he could refuse him nothing. Farinelli, previously instructed, only entreated that his majesty would permit his attendants to shave and dress him, and that he would endeavour to appear in council as usual. From this moment the king's disease submitted to medicine, and the singer had the whole honour of the cure. By singing to his majesty every evening, his favour increased to such a degree, that he was regarded as a prime minister; but what was still more extraordinary, and most highly indicative of a superior mind, Farinelli, never forgetting that he was only a musician, behaved to the Spanish nobles attendant upon the court, with such unaffected humility and propriety, that instead of envying his good fortune, they honoured him with their esteem and confidence.

The true nobility of this extraordinary person's soul appears still more forcibly in the following rare instance of magnanimity. Going one day to the king's closet, to which he had at all times access, he heard an officer of the guard *curse* him, and say to another, "Honours can be heaped on such scoundrels as these, while a poor soldier, like myself, after thirty years' service, is unnoticed." Farinelli, without seeming to hear this reproach, complained to the king that he had neglected an old servant, and actually procured a regiment for the person who had spoken so harshly of him in the antechamber; and on quitting his majesty, he gave the commission to the officer, telling him he had heard him complain of having served thirty years, but added, "You did wrong to accuse the king of neglecting to reward your services." The following story, of a more ludicrous cast, was frequently told and believed at Madrid, during the first year of Farinelli's residence in Spain. This singer, having ordered a superb suit of clothes for a *gala* at court, when the tailor brought them home, he asked for his bill. "I have made no bill, sir," said the tailor, "nor ever shall make one. Instead of money, I have a

favour to beg. I know that what I want is inestimable, and only fit for monarchs; but since I have the honour to work for a person of whom every one speaks with rapture, all the payment I shall ever require, will be a song." Farinelli tried in vain to persuade the tailor to take his money. At length, after a long debate, giving way to the earnest entreaties of the humble tradesman, and perhaps more highly gratified by the singularity of the adventure, than by all the applause which he had hitherto received, he took him into his music room, and sung to him some of his most brilliant airs, delighted with the astonishment of his ravished hearer; and the more he seemed surprised and affected, the more Farinelli exerted himself in every species of excellence. When he had concluded, the tailor, overcome with ecstasy, thanked him in the most rapturous and grateful manner, and prepared to retire. "No," said Farinelli, "I am a little proud, and it is perhaps from that circumstance, that I have acquired some little degree of superiority over other singers. I have given way to your weakness; it is but fair that, in your turn, you should give way to mine." Then taking out his purse, he insisted on his receiving a sum, amounting to nearly double the worth of the suit of clothes.

Farinelli, during two reigns, resided upwards of twenty years at the Spanish court, with a continual increase of royal favour, and the esteem of the principal nobility of the kingdom.

During his greatest favour at the court of Madrid, he is said to have been no more elated, than with the acclamations which his extraordinary talents commanded whenever he sung in public. In the year 1759, Farinelli returned to Italy. After visiting Naples, the place of his nativity, he settled at Bologna, in 1761; in the environs of which city, he built himself a splendid mansion, which in Italy is called a *palazzo*. Here he resided for the remainder of his life, in the true enjoyment of affluent leisure. He was remarkably civil and attentive to the English nobility and gentry who visited him in his retreat, and appeared to remember the protection and favour of individuals, more than the neglect of the public, during the last year of his residence in London. When the marquis of Caermarthen honoured him with a visit at Bologna, upon being told that he was the son of his patron and friend, the duke of Leeds, he threw his arms round his neck, and shed tears of joy in embracing him. This extraordinary musician, and blameless man, died in 1782, in the eightieth year of his age.

FARINELLI, uncle to the preceding, was composer, violinist, and concert-master at Hanover, about the year 1684. He was ennobled by the king of Denmark, and was, by king George I., appointed his resident at Venice.

FARMER, (JOHN) an English musician, and author of the following works: 1. "*Divers and sundri Waies of two Parts in one, to the number of fortie uppon one playn Song; sometimes placing the Grounde aboue and two Parts benethe, and otherwise the Grounde benethe and two Parts aboue. Or again, otherwise the Grounde sometimes in the Middelst betweene both. Likewise other Conceites which are plainlie set downe for the Profite of those which would attaine unto Knowledge;*" by J. Farmer, London, 1591. 2. "*The first Sett of English Madrigals to four Voyces,*" London, 1599.

FARMER, (THOMAS) originally one of the waits, in London, was nevertheless admitted to the degree of bachelor in music, of the university of Cambridge, in 1684. He composed many songs, printed in the collections of his time, and particularly in *The Theatre of Music*, and *The Treasury of Music*, and was the author of two very fine collections of airs, the one entitled "*A Consort of Music in four Parts, containing thirty-three Lessons, beginning with an Overture;*" and another, "*A second Consort of Music in four Parts, containing eleven Lessons, beginning with a Ground;*" both printed in oblong quarto, the one in 1685, the other in 1690. In the *Orpheus Britannicus* is an elegy on his death, written by Tate and set by Purcell, by which it appears that he died young.

FARNABY (Giles) was of Christchurch, Oxford, and, in 1592, admitted bachelor of music. There are extant of his composition, "*Canzonets for four Voices, with a Song for eight Parts*," London, 1598. He also assisted Ravenscroft in putting parts to some of the psalm tunes published at the beginning of the next century. There are about twenty lessons in queen Elizabeth's *Virginal book*, by Giles Farnaby, nearly as difficult as those of Bird and Bull.

FARRANT, (Richard) a fine old composer of church music, was a gentleman of the chapel royal in the year 1564, and afterwards master of the children of St. George's chapel, at Windsor. He was also clerk, and one of the organists. On his appointment to the latter office, however, he resigned his place in the chapel, but being called to it again, he held it till 1580. He is supposed to have died in the year 1585. His compositions are in a remarkably devout and solemn style: many of them are printed in Barnard's collection of church music, and a few in Dr. Boyce's cathedral music. The full anthem, "*Lord, for thy tender mercy's sake*," is at this day in frequent use; and Dr. Crotch, who has inserted it in his work, has justly observed, that "it is remarkable for its serene effect, and for being as beautiful as the nature of plain counterpoint will admit."

FARRENC, a flutist and composer for his instrument. He was a pupil of Berbiguier. He has published three "*Grand Duets Concertante*," which are highly esteemed. (Boosey's Cat.)

FASCH (Johann Friedrich) was born in Germany in 1688, and died in 1759. He composed some good church and instrumental music.

FASCH, (Carl Friedrich Christian) son of the preceding, was chamber-musician to the king of Prussia, and pianist at Berlin. He died in 1800. Fasch composed much highly esteemed church music, and also some piano-forte music. We have heard none of his sacred compositions in this country, but call the attention of amateurs to it as highly worthy of importation, especially his Ops. 3 and 8. His Op. 1 consists of "*Three Church Cantatas*," anthems. 2. "*A Miserere*."—3. "*A Mass*," of great merit.—4. "*Psalms*."—5. "*A Kyrie*."—6 and 7. "*Two Cantatas*."—8. Some very ingenious "*Canons*."—9. "*A Lesson for the Piano-forte*."—10, 11, and 12. "*Psalms*."

FATIUS, (Alselmus) a Sicilian composer of madrigals between the years 1589 and 1628.

FATKEN, (Johann Augustus Ludolf) a composer of instrumental music, published at Berlin in 1790.

FATTORINI, (Gabriele) a composer of church music, published at Venice in 1608.

FATTSCHECK, a composer of romances, published at Hamburgh in 1799.

FAU, a French instrumental composer, published some music at Amsterdam in 1715.

FAUNER, (Adelbert) an instrumental composer at Vienna, published some music there for the violin about the year 1760.

FAUNER (Friedrich) published some duos for the violin about the year 1780.

FAUSTINA. See Hasse.

FAUVEL, l'aîné, a member of the opera orchestra at Paris, and composer of instrumental music published between the years 1798 and 1800.

FAVERIUS or FAVORIUS, (Joannes) a composer of canzonets and other vocal music, at the end of the sixteenth and beginning of the seventeenth century.

FAVI, (Andrea) an Italian composer at Forli, in Italy. He is the author of the opera buffa called "*Il creduto pazzo*," performed at Florence in 1791.

FAVRE, a French composer of instrumental music at the beginning of the eighteenth century.

FAY, (Guillaum du) a French composer in the first half of the fifteenth century.

FAY, a singer at the *Théâtre Feydeau*, at Paris, and composer of dramatic music, between the years 1790 and 1800.

FAYRFAX or FAIRFAX, (Dr. Robert) an English musician about the year 1500.

FEBURE, (Anton.) See Lefebure.

FEBURE, (Jean le) chapel-master at

Mentz, and composer of church music between the years 1595 and 1609.

FECHNER, (J. W.) a composer of songs, published at Leipsic in 1795.

FEDE, a composer of some sonatas published at Amsterdam in 1715.

FEDELE, (Daniele Teofilo) an Italian dramatic composer, the date of whose works is not exactly known.

FEDERICI, (D. Francesco) a priest and composer of church music, lived in 1676.

FEDERICI, (Vincenzo) a native of Pesaro, was member of the conservatory at Milan, and a dramatic composer of merit. He came to England in 1790, and several of his serious operas were performed about that time in London, where he also published some sonatas for the piano-forte. Two of the songs from his opera, "*I Giochi d'Agrigento*," and two from "*Teodolinda*," have been printed by Birchall. The aria "*Grazie ti rendo*" of Federici, is one of his most admired vocal compositions, and is frequently sung at private concerts.

FEHRE, (J. A.) junior, a pianist in Germany, and composer of music for his instrument, published at Riga and other towns in Germany between the years 1792 and 1797.

FELDMAYER, (George) an instrumental composer at Offenbach, in Germany, in 1800.

FELDMAYER, (Johann) an organist and composer at Berchtolsgaden, in the duchy of Salzburg. He published some sacred music at the beginning of the seventeenth century.

FELICI, an Italian dramatic composer about the year 1768; he also composed some quatuors for the violin.

FELIS, (Etienne) of Bari, in Naples, and a composer of madrigals, &c. published at Venice in the latter part of the sixteenth century.

FELTON, (Rev. William) prebendary of Hereford, was celebrated, in his time, for a neat and rapid execution on the organ and the harpsichord. He published three sets of concertos for these instruments, in imitation of those of Handel, and two or three sets of lessons, which have been in considerable request. They are not, however, now to be met with, except occasionally among collections of second-hand music.

FEMY, (Henri) a French violoncellist and composer for his instrument since the year 1810. He obtained the violoncello prize at the Paris conservatory in 1808.

FENAROLI (Fidele) was born at Naples in 1734, and educated at one of the conservatories there. He was for some years principal of the conservatory of *La Pietà* in, that town. Fenaroli published a small work, entitled "*Regole per gli Principianti da Cembalo*," which is succeeded by a collection of "*Partimenti*," forming an excellent series of lessons in fundamental bass. Choron, the celebrated French composer, has republished this work in Paris, with additions; and a young composer, named Imbimbo, has also published a supplement to this work.

FENZI. There were two brothers of this name, good violoncellists, towards the close of the last century. One of them has published some instrumental music at Naples and Paris.

FEO, (Francesco) born about the year 1699, was a pupil of Gizzi. This composer, equally celebrated by his labours for the church and theatre, and for his ability in teaching his art, founded a school for singing at Naples, to which that city and the whole of Italy owed a great number of singers, as famous for the beauty of their voices, as for their talent and skill in the use of them. This school spread the reputation of its founder throughout Europe. Feo commenced his labours by composing for the church: he displayed talents worthy of the style, and his works were distinguished for their grandeur and strength, science and energy. Satisfied with the approbation bestowed by his fellow-citizens on his superb masses, and among others on a justly celebrated "*Kyrie*," he next devoted himself to the theatre, and composed several operas, among which his "*Ariana*" and "*Arsace*" are preeminent. From the latter Gluck has borrowed his overture to "*Iphigenia*." After having thus shone equally in compositions for the church and theatre, he at

length devoted himself entirely to instruction, and it was he who completed the musical education of Jomelli. We may now add, that the talents and labours of Feo have procured him a high station among the classical composers of the most brilliant school of Italy. Besides his operas, there remain some of his masses, psalms, and other pieces for the church, which complete the nomenclature and the merit of his works.

FERABOSCO, (Alphonso) senior, an Italian composer of madrigals and motets, about the year 1544. Peacham says of Ferabosco's madrigals, "They cannot be better'd for sweetness of ayre and depth of judgment." Some of them were published in London, in 1597, by Younge.

FERABOSCO, (Alphonso) junior, son to the preceding, was born at Greenwich, in England. He composed some songs at the beginning of the seventeenth century. (See Dr. Burney's Hist. vol. iii.)

FERANDIERE, (D. Fern) a Spanish guitarist, and author of an excellent method for his instrument, published at Madrid in 1799.

FERANDINI, (Giovanni) director of the music, and counsellor to the elector of Bavaria, at Munich, in 1786. About the year 1760, he made himself known by several compositions for the viol and guitar. In 1756, he composed for the court of Parma, the opera called "*Il Festino,*" the words by the celebrated Goldoni. Ferandini died at Munich, in 1793, at an advanced age.

FERANDINI, (Antonio) a Neapolitan composer, left the conservatory at an early age, and after having travelled throughout Italy, where he was remarkable for more than one learned and agreeable composition, repaired to Germany, to make himself acquainted with its masters, productions, and theatres. He acquired many friends, and nature had bestowed on him very estimable qualities. His travels finished, he settled at Prague. This city, as well as the whole of Bohemia, is particularly favourable to music, in consequence of the number of inhabitants by whom it is cultivated, and of masters who teach it. It appears that the works of Ferandini were admired, but the justice rendered to his merit did not save him from misfortune. He had especially adopted the ecclesiastical style, and in this he particularly excelled. He composed, amongst other pieces, a "*Stabat Mater,*" which was long sung in Prague, and generally admired. Its style is at once simple, natural, and elevated, and resembles that of Pergolese. Its merit causes a regret that the other productions of this master are unknown. Notwithstanding his abilities, he fell into indigence, and, it appears, less from misconduct than from generosity. He was seized with an incurable disorder, and was reduced to seek an asylum in one of the hospitals in Prague, where he died, in 1779, after having suffered for a considerable period.

FERANDINI, a native of Milan, and composer of some quartets and other instrumental music, about the year 1799.

FERDINAND III., emperor of Germany between the years 1637 and 1650. All historians agree in representing this prince as an excellent connoisseur and composer of music. Wolfgang Ebner, court-organist at Vienna, published, in 1646, an ariette, with thirty-six variations, the composition of this prince.

FERDINAND, of Prussia, (Prince Friedrich Christian Ludwig) was born in 1792, and was an excellent pianist. He was killed in an engagement with the French army in the year 1806. Nine operas of piano-forte music, the composition of this prince, have been published at Leipsic and Paris.

FERDINANDI, an Italian by birth, and a good performer on the piano-forte, published some music for his instrument at Prague, about the year 1796.

FERGUS, of Glasgow, a composer of piano-forte, organ, and vocal music, in London, previous to the year 1799.

FERGUSON. See Tepper.

FERIGO published some violin trios, in London, before the year 1797.

FERLENDIS, (Giuseppe) a celebrated

performer on the hautboy, was born at Venice. He came to London in 1793, at the same time with Dragonetti, and afterwards, we believe, settled at Lisbon. Ferlendis composed much music for his instrument.

FERLENDIS, (Alexander) younger son to the preceding, was born at Venice, in 1783. He was a pupil of his father on the hautboy and English horn. His playing has been greatly admired at Paris, and several other of the European capitals.

FEROCE, a Florentine composer. Dr. Burney speaks highly of a mass by Feroce, which he heard at Florence in 1770.

FERRADINI, (Giovanni) a flutist and composer for his instrument. Some of his works were published at Amsterdam, in 1799.

FERRARI, (Domenico) of Cremona, was a violin pupil of Tartini. He died on his passage to England, in the year 1780. He composed some instrumental music, which has been published at Paris.

FERRARI, (Benedetto) a native of Reggio, was both a poet and a musician. He resided principally at Venice, where, about the year 1638, he established an opera, which he himself superintended, and for which he was both poet, composer, and singer. His best known operas are those of "*Armida*," composed in 1630, and "*Il Pastor reggio*," in 1640. But in these there are no airs, the dialogue being only carried on in recitative. Ferrari was himself so excellent a performer on the lute, that he has not unfrequently been styled, *Ferrari della Tiorba*.

FERRARI (Giacomo Gotifredo) is the son of Francesco Ferrari, a respectable merchant and silk-manufacturer at Roveredo, in the Italian Tyrol. G. G. Ferrari, after the usual course of study in the public school at Roveredo, was sent by his father to Verona, to finish his education under the Abbate Pandolfi. There he began *sol fa*, and to learn thorough-bass, first under Abbate Cubri, and subsequently under Marcola, and at the same time to play on the harpsichord, under Borsaro; these being esteemed the first masters at Verona, at that time. Ferrari showed immediately a great natural genius for music, and, in the course of two years, sang, accompanied, and played at sight. He then returned to Roveredo, and was taken into his father's counting-house. But music was already so much his delight, that he determined in his own mind to become a composer, and to learn the theory of every instrument for that purpose. He persuaded his father to let him learn to play on the flute; assigning as a reason, that being on the change of his voice, and therefore unable to sing, the study of the flute would prevent him forgetting his singing. His father, who could refuse him nothing, agreed to his request, and, in a few months afterwards, he played with fluency on that instrument. After this, his family conceiving that he became too much attached to music, he was sent to Mariaberg, near Chur, in the German Tyrol, with the intention of being instructed in the German language. But the good man, his father, did not imagine that the institution of the convent and college of Mariaberg was, that the thirty-two monks belonging to it should be all musicians, and could not enter into it without having proved that they could sing or play upon some instrument at sight: that every day, and sometimes two or three times a day, sacred music was performed in the church of the convent: and that the scholars belonging to the college had the right to receive instructions in any branch of music they liked, by paying only ninety Tyrolean florins (eight pounds sterling) a year, including board in a luxurious style, a bedroom to each, washing and instructions, and no extra charge. Here Ferrari perceived that he was in a situation agreeable to his wishes. By constantly hearing both sacred and profane music performed, and by copying a great deal of it, he became a solid musician at an early period of life. He pursued his other studies at school just for the sake of not being punished, but music was his fort. He learned also to play on the violin, hautboy, and double bass, in a slight manner, of course, but well enough to be able to take

his first part with other instruments. The celebrated fuguist, Pater Marianus Stecher, who was the schoolmaster, gave him also a great many lessons on the piano-forte and in thorough-bass. After spending two years at Mariaberg, Ferrari returned again to his father's counting-house, where he attended for three years, but more from obedience than inclination. His father then died, and being ill-treated by his partners, he determined, without further delay, to try his fortune as a composer.

Prince Wenceslas Lichtenstein, who was then on his way to Rome, took young Ferrari with him. From thence he repaired to Naples, with the intention of taking lessons in counterpoint from Paisiello; but that great dramatic composer having no time to spare, recommended him to Latilla, an able contrapuntist, under whom he studied for two years and a half. At the same time, however, Paisiello gave him advice, and, as a friend, instructed him almost daily in theatrical composition. At that period, M. Campan, maître-d'hôtel to the late queen of France, offered to take him on a tour through Italy, and from thence to Paris, which proposition was accepted. M. Campan introduced him to his wife, *première femme de chambre* to the queen, and Madame Campan introduced him to her majesty, whom he had the honour to accompany on the piano for several hours. Her majesty approved his manner of accompanying, and also admired some Italian notturni of his composition which he sang to her. Some time afterwards, the queen sent Madame Campan to inform Ferrari, that it was her intention to appoint him her singing-master, should the public affairs take a good turn, but the revolution came rapidly on, and every thing was overthrown.

When the *Théâtre Feydeau* was built in Paris for the Italian opera, Ferrari was appointed conductor, when he composed several pieces of music, which were received with great applause. In the year 1791, having witnessed the horrors of the French revolution, he emigrated to Brussels and Spa, where he gave concerts. He also composed there, and performed a concerto and several sonatas, which were favourably received.

He was, however, never a very great player, but his feelings, taste, and compositions made him appear greater in that respect than he really was.

In the same year, he set the opera "*Les Evénemens imprévus*," for the *Théâtre Montansier*, which was very much admired, although it had been composed before by Gretry. The favourite duet of "*Serviteur à Monsieur la Fleur*," was rapturously encored; this was the first time any piece of music had been encored on the French stage; also after the opera was over, Ferrari was called for, to present himself, when he was greeted with the applause of the whole audience. During the four years he remained in Paris, he composed and published several Italian notturni, duets, modern canons for three voices, some sets of romances, the favourite of which are, "*Théonie, pour aimer j'ai reçu la vie*," "*A l'ombre d'une myrthe fleurie*," "*Quand l'amour naquit à Cythère*," &c. several sets of sonatas for the piano-forte, and for the piano-forte and violin, or flute, &c. &c.

Ferrari was next engaged as a composer to the *Théâtre Montansier*, with three hundred louis d'or a year; but, fearing that the public affairs would become worse and worse, he emigrated to Brussels, and in the year 1792 to London, highly recommended to some of the first noblemen's and gentlemen's families, as well as to several foreign ambassadors, by whom he was constantly well received and employed for musical tuition, particularly in singing.

His first composition in London, was performed at Salomon's concerts, and was a recitative and rondo, "*Se mi tormenti amore*," sung with great success by Simoni. In the course of thirty-one years' residence in London, he composed a great many pieces for public concerts, and for the Opera-house, some of which are,

"*Io son capricciosetto,*" "*Sospiro e mi vergogno,*" "*Belle Enee abbandonate,*" "*Quando verrà la sopra,*" "*Qu' Zimira che adorai,*" "*Per pieta ben mio perdona,*" "*Le belle mie speranze,*" "*Solo amor,*" "*Tornate al prato,*" "*V'e come nobile,*" "*Vedete Vedete,*" "*Senti dirò così,*" "*Scena di Petrarca,*" "*Sento nel core,*" "*Un bacio tenero.*" He also composed four Italian operas, two of which became favourites, "*Li duè Svizzeri,*" and "*L'Eroina di Raab.*" Two ballets, "*Borea e Zeffiro,*" and "*La Dama di Spirito;*" a great deal of music *di camera,* such as sets of Italian and English canzonets, duets *canone* for three voices, sets of sonatas for the piano-forte, sometimes with an accompaniment for the violin, violoncello, and flute, &c. A great many duets and divertimentos for the harp and piano-forte, the first of which (Op.13) has been deemed quite a model for a duet for those instruments. In the year 1804, he married Miss Henry, a celebrated pianist, by whom he had a son and a daughter. In the year 1809, he was afflicted with a complaint in his eyes, and was blind for nearly three years. At this period he used to dictate his compositions to his friends; but at length he recovered well enough to be able to write for himself, with the help of a magnifying glass, and to resume his instructions.

Ferrari's last compositions are without doubt the best; for, without changing either his school or style, he has followed the modern taste with effect. As a part of his latter compositions, we shall mention "*L'Addio,*" dedicated to Miss Ellis and Miss Canning; "*Six Italian Canzonets,*" dedicated to Lady E. Lewison Gower; "*Three Italian Canzonets,*" dedicated to Mrs. Trevor Plowden; "*A Greek Notturno,*" dedicated to the Countess Cowper; "*A Treatise on Singing,*" and a "*First Vol. of Sol fa,*" dedicated to T. Broadwood, Esq.; a "*Second Vol. of Sol fa,*" dedicated to Miss Naldi; "*Six Italian Canons,*" dedicated to the King; and his last work, just published, "*Studio di Musica Teorica praticæ,*" dedicated to Lady C. Stuart Worsley.

We do not know why Ferrari has left London for Edinburgh; but we are happy to hear that he is well received there, that his compositions and singing have been admired in many private concerts, and that his instructions are eagerly sought after in the first families and schools of that metropolis.

FERRARI, (Madame Victoire) wife of the preceding, and daughter of Monsieur Henri, a celebrated dancing-master, was born in 1785. From the age of seven years, she studied music under Kreusser, and acquired such proficiency on the piano, that at nine years old she was introduced to Haydn, and performed before him. Between eleven and twelve she played in public at Raimondi's concerts, before his present majesty, who expressed his approbation of her talent.

FERRARI, (Carlo) a celebrated violoncellist and composer for his instrument. Dr. Burney heard him at Parma in 1770, and speaks highly of his talents. He published six solos for the violoncello at Paris.

FERRARI, (Dominico) brother to the preceding, was a violin pupil of Tartini, and published at London and Paris some violin music, which is much esteemed.

FERRAZI, (Giof. Battista) an Italian composer of the seventeenth century, published a book of ariettes, at Venice, in 1652.

FERRERO, (Giuseppe) an Italian dramatic composer between the years 1783 and 1791.

FERRETTI, (Giovanni) a Venetian composer of canzonets in the years 1574 and 1576.

FERRI, (Baldassaro) of Perouse, is the singer whose voice J. J. Rousseau eulogizes at the article *Voix* of his dictionary.

FERRO, (Marco Antonio) a composer of instrumental music at Venice in 1649.

FERRONATI, (Lodovico) an instru-

mental composer at Venice about the year 1715.

FERTEGA, a composer of piano-forte music, published at Vienna in 1800.

FESCA, a composer of instrumental, dramatic, and church music, at present resident at Vienna.

FESCH. See DEFESCH.

FESTA, (CONSTANTIUS.) The compositions of this master are generally considered to be excellent. One of his motets is to be found in the fourth book of *Motetti della Corona*, printed so early as the year 1519. In the third book of Arkadelt's madrigals, published at Venice in 1541, there are seven of Festa's compositions. "In these," says Dr. Burney, "more rhythm, grace, and facility appear than in any production of his contemporaries that I have seen. Indeed, he seems to have been the most able contrapuntist of Italy during this early period; and if Palestrina and Constantius Porta be excepted, of any period anterior to the time of Carissimi. I could not resist the pleasure of scoring his whole first book of three-part madrigals, from the second edition, printed at Venice in 1559, for I was astonished as well as delighted to find the composition so much more clear, regular, phrased, and unembarrassed, than I expected."

FESTA, (LUIGI) a celebrated Italian violinist and composer for his instrument, resided at Naples about the year 1805.

FESTING, (MICHAEL CHRISTIAN) a German violinist and composer for his instrument, resident in London in the first half of the last century. He was a pupil of Geminiani. His solos for the violin are well composed, but little known, having been originally sold only by private subscription. To Festing appertains the principal merit in establishing the fund for the support of decayed musicians and their families. This society took its rise in the year 1738, from the following occurrence: Festing, then resident in London, being one day seated at the window of the Orange coffee-house, at the corner of the Haymarket, observed a very intelligent-looking boy driving an ass and selling brickdust. He was in rags, and on inquiry was found to be the son of an unfortunate musician. Struck with grief and mortification that the object before him should be the child of a brother professor, Festing determined to attempt something for the child's support, with the assistance of Dr. Morrice Green. These worthy men soon after established a fund towards the support of decayed musicians and their families.

FESTONI, an Italian composer of instrumental music, published at London subsequently to the year 1780.

FETIS, (FRANÇOIS JOSEPH) a French pianist, was born at Mons in 1784. He entered the Paris conservatory in 1801, as a pupil of Rey in harmony. In 1804, he went to Vienna, and studied composition under Albrechtsberger. Since his return to France, he has composed much excellent music, chiefly instrumental.

FEVIER, a Parisian organist, and composer for his instrument in 1755.

FEVIN or FEUM, (ANTOINE) a native of Orleans, is mentioned by Glareanus with great encomiums, as a successful emulator of Jusquin de Prez, and a youth whose modesty and diffidence were equal to his genius. There are three of his masses, in the collection of masses and motets deposited in the British Museum, all of which are said to be excellent, but particularly the one entitled "*Sanctæ Trinitatis.*"

FEYER, a violinist and composer for his instrument since the year 1791. Some of his works have been published at Paris, others at Berlin.

FIALA, (JOSEPH) professor on the hautboy at Salzburg, has published some instrumental music at Augsburg and other German towns since the year 1780.

FIBICK, (ANTON) a performer on the trumpet at Prague. He composed some masses previous to the year 1796.

FIDANZA, a Florentine instrumental composer about the year 1780.

FIELD, (JOHN) a native of Bath, and celebrated piano-forte pupil of Clementi. He accompanied his master in the year

1802 to Paris, where he delighted every one who heard him, playing some of the great fugues of Sebastian Bach with such precision and inimitable taste, as to call forth from his Parisian audience the most enthusiastic applause. From Paris he proceeded to Vienna, where Clementi intended to place him under the instruction of Albrechtsberger, and to this Field seemed at first to assent with pleasure; but when the time arrived for Clementi to leave him, and set out for Russia, poor Field expressed so much regret at parting from his master, and so strong a desire to accompany him, that Clementi took him on to Petersburg, in which city he left him with proper introductions. The following summer Clementi revisited Petersburg, and found Field in the full enjoyment of the highest reputation, which he has ever since maintained in that capital, where he still continues to reside. Field has published many concertos of considerable merit, and much other music for the piano-forte. Among his works are the following:

Piano-forte: "*First Concerto in E flat.*" "*Second Concerto in A flat.*" "*Third Concerto in E flat.*" "*Fourth Concerto in E flat.*" "*Fifth Concerto, or L'Incendie par l'Orage, in C.*" "*First Divertisement, with Accompaniment of two Violins, Flute, and Bass,*" (Bonn.) "*Another Edition of first Divertisement, with Accompaniment of two Violins, Flute, and Bass,*" (Leipsic.) "*Second Divertisement, with Accompaniment of two Violins, Flute, and Bass,*" (Moscow.) "*Quintet for Piano, two Violins, Flute, and Violoncello.*" "*Rondo, with Accompaniment of two Violins, Tenor, and Bass.*" "*Grand Waltz,*" (London.) "*Variations to a Russian Air,*" (Leipsic.) "*Fantasie and Variation to the Air Ma Zetube,*" (Bonn.) "*Fantasie to an Andante by Martini,*" (Op. 3.) "*Fantasie upon Guarda mi un poco dal copo al piede.*" "*New Fantasie, upon the Polonoise, Ah, quel dommage,*" (Leipsic.) "*Three Sonatas,*" (Op. 1.) (Leipsic.) "*Another edition of three Sonatas in three Numbers,*" (ad lib.) "*Rondo Ecossoise,*" (ad lib.) "*Rondo, from his first Concerto,*" (ad lib.) "*Rondo, from his second Concerto,*" (ad lib.) "*Rondo, from his third Concerto,*" (ad lib.) "*Rondo, from his fourth Concerto,*" (ad lib.) "*Rondo, from his fifth Concerto,*" (ad lib.) "*Sonata,*" (ad lib.) "*Russian Air,*" (ad lib.) "*Three Romances,*" (ad lib.) "*Air du bon Roi Henry IV., with Variations.*" "*Exercise in all the major and minor Keys,*" (Leipsic.) "*Three Nocturnos.*" "*Fourth Nocturno in A.*" "*Fifth Nocturno in B. flat.*" "*Sixth Nocturno in F.*" "*Seventh Nocturno in C.*" "*Eighth Nocturno in G.*" "*Rondo, No.* 1." "*Rondo, No.* 2." "*Rondo, No.* 3." "*Rondo, No.* 4." "*Sonata in B,*" dedicated to Mademoiselle Neklindeff. "*Grand Waltz, in A.*" "*Favourite Polonoise, in form of a Rondo, in E flat.*" "*Favourite Rondo in A,*" dedicated to the Countess d'Orloff. "*Two Airs, en Rondeau.*" "*No.* 1. *Sonata in A,*" dedicated to Mr. Clementi. "*Rondo in G.*" "*Three Sonatas,*" (Op. 1.) "*Three Romanzas.*" "*First Sonata,*" (Op. 1.) "*Air Russe, Variations.*" "*Go to the Devil and shake yourself.*" "*Two Airs.*" "*Rondo,*" (Coll. No. 50.) "*Duet on a Russian Air.*"

FIENUS, (Joannes) a composer of madrigals, published in the Netherlands, between the years 1559 and 1580. He died at Dordrecht in 1585.

FIER, a German guitarist and composer for his instrument. He resides at Vienna.

FIES or FIESCUS, (Giulio) a madrigal composer about the middle of the sixteenth century. He was born at Ferrara, and his works were all published at Venice.

FIFIN, (James) an English musician. He published, in 1801, "*The Musical Calendar, or Vocal Year, for one, two, or three Voices, with introductory Symphonies expressive of the four Seasons,*" London, 1801.

FILIBERI, (Orazio) a composer of sacred music in the seventeenth century.

FILIPPI, (GASPARO) a composer of vocal music in the seventeenth century.

FILIPPUCCI, (AGOSTINO) a composer of sacred music at Bologna in 1665.

FILLENBAUM, an instrumental composer at Vienna in 1799.

FILS, a French violinist, and author of a method for his instrument, published at Paris in 1800.

FINAZZI, (FILIPPO) a singer and composer, born at Bergamo in 1710. After performing at the Italian opera at Breslau, and remaining for some years in the service of the duke of Modena, he purchased a country-house near Hamburgh, where he married and remained till his death, which took place in the year 1776. Much of Finazzi's music was published at Hamburgh.

FINCH, (EDWARD) a deacon of York in the year 1700. In Dr. Tudway's collection of services and anthems are a "*Te Deum*" and a "*Jubilate*" of Finch's composition.

FINCK, (HERMANN) author of a work published at Wurtemburg in 1556, under the title "*Practica Musica, exempla variorum signorum, proportionum et canonum, judicium de tonis ac quædam de arte suaviter et artificiose cantandi.*" This is a very rare book, and contains much valuable matter respecting the early history of music.

FINETTI, (GIACOMO) a Franciscan monk and composer, born at Ancona. He published much sacred music at Venice in the early part of the seventeenth century.

FINGER, (GOTTFRIED) a German musician, and chapel-master to king James II. of England in 1685. He published an opera in London in 1691, called "*The Judgment of Paris,*" and afterwards, on the continent, various other dramatic music, and some instrumental pieces.

FINK, (GOTTFRIED WILHELM) born in 1783, in Thuringia. He has composed many songs published at Leipsic, where he now resides.

FIOCHI (VINCENZO) was born at Rome in 1767. He studied at Naples under Fenaroli, at the conservatory of *La Pietà*, after which he composed in Italy sixteen operas, some of which were successful in the performance. He was next appointed organist to St. Peter's at Rome, from whence he went to Paris about the year 1802, when he produced the opera "*Le Valet de deux Maîtres.*" Since this time he has been engaged in tuition in Paris, and has also published, conjointly with Choron, "*Les Principes d'Accompagnement.*"

FIOCCO, (JOSEPH HECTOR) junior, chapel-master to the French church at Antwerp, published some motets and harpsichord music in 1730.

FIORAVANTI, (VALENTINO) a dramatic composer, born at Rome. He set many comic operas for the Italian theatres, between the years 1787 and 1810. Some of his music is published at Birchall's, namely, two songs from the opera of "*Camilla,*" one from "*I due Baroni,*" and two from "*Il furbo contra il furbo.*" Fioravanti is probably still residing at Milan. In 1807, he was at Paris, and brought out the opera, "*I virtuosi ambulanti,*" which had much success.

FIORAVENTA, (PIETARO) a Roman dramatic composer about the year 1787.

FIORE, a composer of motets, published at Leyden in 1532.

FIORE, (ANGELO MARIA) an instrumental composer and violoncellist at Turin in the year 1700.

FIORE, (STEFANO ANDREA) chapel-master to the king of Sardinia. He was a good vocal and instrumental composer in the early part of the last century.

FIORILLI, (AGOSTINO) a dramatic composer of Palermo between the years 1783 and 1790.

FIORILLO (IGNAZIO) was born at Naples in 1715. The name of his master is unknown, but the method transmitted to the pupil bespeaks that of Durante or Mancini. After having composed several operas in Italy, which were favourably received by the public, Fiorillo was called to Germany in consequence of the reputa-

tion he had acquired. He was appointed chapel-master at Brunswick in 1754, where he composed the music to Nicolini's ballets, who then disputed precedence in this kind of spectacle with the first ballet-masters in Europe. From this time the talents of Fiorillo were specially sought in this style of composition. He was subsequently engaged to direct the chapel at Cassel, where he was equally successful. In 1780, he obtained a pension from the elector, and in the bosom of retirement and repose he ended his days, in one of the villages near the town of Wetzler, in the year 1787. Fiorillo is the author of many works which have cemented the union of Italian melody with German harmony. "*Demofoonte*," "*Andromeda*," and "*Nileti*" are regarded as his best operas.

FIORILLO, (Federico) son of the preceding, was a good violinist. He was born at Brunswick in 1753, remained in Poland some time, and was appointed *chef-d'orchestre* to the theatre at Riga in 1783. From thence he went to Italy, and afterwards to France, where he published much violin music about the year 1785. From Paris Fiorillo proceeded to London, where his performance and compositions were much admired, especially his trios, which were thought little inferior to those of Boccherini. The instrumental compositions of F. Fiorillo are very numerous, and bear date from the year 1780 to 1800. He also published "*Etude de Violon, formant trente-six Caprices*," a work of high authority in the art of violin playing. We have no account of his decease.

FIORINI, (Ippolito) chapel-master to the duke Alphonso II. of Ferrara, composed much sacred music about the year 1570.

FIORINI, (Giov. Andrea) a Milanese, pupil of the celebrated Leo, flourished about the year 1750. He was chapel-master to the cathedral of Milan, also to that of Como. His compositions for the church were much admired.

FIRNHABER, a pianist at Petersburg, and native of Hildesheim, published, since the year 1779, some piano-forte music at Berlin.

FISCHER (Johann Nicholas) was born in 1707 at Behlen, in the bailiwic of Kœnigsec, in the county of Schwartzburg. He was a violinist of some repute, and served the duke Augustus William of Brunswick in that capacity for nine months. Amongst others of his compositions are the following for the violin: "*Six Symphonies for two Violins, two Flutes, Viol, and Bass*," "*Six Concertos for the Violin*," and "*Two Books of Solos for the Violin*."

FISCHER, composer to one of the theatres at Hanover, published some dramatic music in that town about the year 1795.

FISCHER, (A. J.) son of Ludwig Fischer, is a celebrated buffo bass singer at Berlin. He was born about the year 1782. He resides at Cassel, and has composed some piano-forte music, published at Offenbach and Leipsic.

FISCHER, (Christian Friedrich) a celebrated singer at Kiel about the year 1740.

FISCHER, (Christoph Heinrich) a musician at Brunswick, composed some piano-forte music, of a popular description, about the year 1792.

FISCHER, (Ferdinand) court-musician at Brunswick, has published there much instrumental music. In the year 1800, he received a magnificent present from the emperor Paul of Russia, for a military cantata, composed on the occasion of the emperor's birthday.

FISCHER, (Georg Wilhelm) composer of piano-forte music in Germany, between the years 1784 and 1799.

FISCHER, (J.) composer of songs, published at Bonn in 1798.

FISCHER (Johann) was born in Suabia. He went very early to Paris, and became copyist to the celebrated Lulli. On leaving France, he engaged himself as violinist at several of the principal towns in Germany, and at length settled at Schwedt, a town of Brandenburg, where he died at an advanced age, towards the middle of the

last century. His compositions consist of both vocal and instrumental music, published chiefly at Augsburg, Hamburgh, and Berlin, and bearing date from the years 1681 to 1708.

FISCHER, (JOHANN ABRAHAM.) See FISHER.

FISCHER, (JOHANN CASPER FERDINAND) chapel-master to the margrave of Baden, and pianist. He published much vocal and instrumental music at Augsburg, between the years 1696 and 1738.

FISCHER, (JOHANN CHRISTIAN) a celebrated performer on the hautboy, and composer for his instrument and for the flute, was a native of Friburg, in the Brisgau. He resided for some years in London. In the spring of the year 1800, while performing a solo part in his concerto at the queen's house, after having executed his first movement in a style equal to his best performance during any part of his life, in the course of his adagio, he was suddenly seized with an apoplectic fit, and fell down. Prince William of Gloucester, observing the accident, supported him out of the apartment, whence he was conveyed to his residence in Greek-street, Soho, where he expired in about an hour afterwards. The king was very much affected, and had the first medical assistance called to his aid. In his last moments, Fischer desired that all his manuscript music might be presented to his majesty George the Third.

FISCHER, (JOHANN GEORG) author of a Latin work on vocal music, published at Gottingen in 1680.

FISCHER, (JOHANN GOTTFRIED) a singer at Freyberg, since the year 1800. He composed some vocal and instrumental music, published at Leipsic and Dresden, between the years 1785 and 1795.

FISCHER, (LUDWIG) a celebrated singer at the Italian opera at Berlin, was born at Mentz in 1745. His singing was much admired both in Italy and Germany.

FISCHER, (Madame BARBARA) wife to the preceding, was also a celebrated singer in Germany at the latter end of the last century.

FISCHER, (J. P. A.) a Dutch author of some didactic works on music, published at Utrecht in the year 1728.

FISH (W.) was born at Norwich in the year 1775, and spent the early part of his life as a practical musician in the theatre, whilst holding which situation he composed several *bagatelles* for the stage, which were introduced and applauded, but were never published. On leaving the theatre and determining, on his marriage, to reside in Norwich, he found it necessary to turn his attention more particularly to the piano-forte; a study that he was the more stimulated to, by his natural inclination for composition, and which at that time he had an opportunity of cultivating under Hugh Bond, formerly organist of Exeter cathedral. Since this period, Fish has exercised his profession in various ways. On the death of his former preceptor, the justly celebrated Michael Sharp, it fell to his lot to be appointed to the situation he vacated as principal hautboy at the public concerts at Norwich, then under the direction of the Rev. E. Glover. On this instrument he continued to perform several years, occasionally playing concertos. The last five years he has been leading the principal professional concerts at Norwich, and the annual oratorios at the cathedral, for the benefit of the Norfolk and Norwich hospital, also himself giving series of concerts at intervals. The following is a list of his principal works: Song, "*To pity's voice.*" Song, "*Maid of the Vale.*" Song, "*How sweet were the days that are gone,*" (words and music.) Song, "*Shipwrecked Sailor,*" (words and music.) Song, "*When in the tented field,*" (words and music.) Duet, "*The Lark,*" (words and music.) Glee, "*O thou that rollest above.*" Song, "*Invocation to Sleep.*" Song, "*Maria's Adieu.*" Song, "*Maid of Marlwall.*" Song, "*Go, balmy zephyr.*" Song, "*The Evening Star.*" Song, "*Joy to my love,*" (words by Mrs. Opie.) "*Grand Sonata, Piano-forte,*" Op. 1, dedicated to Miss Head. "*Grand Sonata, Piano-forte,*" Op. 2, dedicated to Miss Lovelace. "*Concerto, Hautboy,*" performed at the provincial meetings and

professional concerts. "*Polonoise Rondo, Piano-forte*" "*Tekeli, as a Rondo, Piano-forte.*" "*Life let us cherish, Harp,*" dedicated to Miss L. Woodhouse. "*Nel cor piu, Harp,*" dedicated to Miss Stracey. "*Winters of the Alps, Rondo, Piano-forte.*" "*Fantasia, Harp,*" dedicated to Miss Beevor. "*Introduction and Waltz, Piano-forte,*" dedicated to Miss Lukin. "*Montpellier Rondo,*" dedicated to Mrs. Opie. (Manuscript) "*A Cantata,*" (words by Mrs. Opie.) "*Grand Duet, Harp and Piano-forte,*" dedicated to Miss Jerningham and Miss F. Jerningham. "*Fantasie and Rondo,*" dedicated to Lady Maria Belders.

FISHER, (JOHN ABRAHAM) doctor of music, was born in London in 1744. The following are some of his compositions: 1. "*Monster of the Wood,*" opera, published by Clementi.—2. "*Sylphs,*" opera, published by the same.—3. "*Canzonets,*" published by Broderip.—4. "*Nine Concertos for the Piano-forte,*" published by Clementi and Broderip.—5. "*Four Concertos for the Hautboy,*" published by Clementi.—6. "*Divertisements for two Flutes,*" published by Clementi.—7. "*Violin Solo,*" published by Clementi.—8. "*Violin Trios,*" Ops. 1 and 2, published by Preston.

FISIN (JAMES) was born in Colchester, and received the first acquirements of his musical education under the tuition of the well-known Frederick Charles Reinhold, whose abilities and talents were highly appreciated by the most eminent professors of his time.

After quitting Colchester, in the year 1776, he was so fortunate as to be placed under the auspices of the late Dr. Burney, from whom he experienced infinite advantages, as well from his friendship, as his transcendent knowledge of music.

For many years Fisin was patronised by the late sir Edward Walpole, from whose exalted protection and benevolent attention he derived great benefit. In the year 1801, in consequence of the ill state of his health, Fisin fixed his abode at Chester, in which city he resumed his professional pursuits, teaching and composing music; there he remained three years, in the enjoyment of much respect in a circle of distinguished characters. At present he resides in his native town, Colchester.

The following are among the published works of Fisin: "*One Set of Canzonets,*" dedicated to Miss Crew. "*One Set of Canzonets,*" dedicated to Lady Vernon. "*Three Sets of Canzonets,*" dedicated to Mrs. Wright. "*Twelve Ballads,*" dedicated to Mrs. Norman. "*Six Vocal Duets,*" dedicated to Lady Hume. "*Three Glees for four Voices,*" dedicated to Sir George Smart. "*The Seasons, or Vocal Year,*" dedicated to the Princess Mary. "*Judgment of Paris,*" dedicated to the Countess of Bridgewater. "*Sacred Songs.*" "*Three Sonatas,*" dedicated to Mrs. Burney. "*Three Sonatinas,*" dedicated to Miss Graham; besides a variety of single pieces.

FLACCIA, (MATTHÆO) a composer of madrigals, published at Venice in 1568.

FLACKTON (WILLIAM) published some solos for the violoncello, also some trios for the violin, and piano-forte music, in London, about the year 1770.

FLAMMINI, (FLAMMINIO) a Roman nobleman, published at Rome, in 1610, "*Villanelle, à une, duo, e tre Voci, con Stromento e Chitarra Spagnola.*"

FLANDRUS, (D. ARNOLDUS) composer of madrigals, some of which were published at Dillengen, at the commencement of the seventeenth century.

FLASCHNER, (GOTTHELF BENJAMIN) a composer of songs, published at Zittau and Leipsic, between the years 1789 and 1796.

FLATH, (P.) a flutist at Paris, has published much music for his instrument, since the year 1790.

FLAVINI, (SIGNORA) a *prima donna* at the Italian opera in Lisbon, in the year 1822.

FLECHE, (J. A. MARSEILLE DE LA) gentleman of the chamber to the king of Westphalia, at Cassel, in 1812, was born at Marseilles in 1779. He is a celebrated singer and amateur vocal composer. Previously to the year 1811, he had composed

"*Le Troubadour*," opera, in two acts; "*L'Amour Paterno*," a cantata; and a great variety of romances.

FLECK, author of "*The Art of Playing the Harpsichord*," published in the latter part of the last century, by Clementi.

FLEISCHER, (Friedrich Gottleb) chamber-musician to the duke of Brunswick, and organist of that town, was born at Gotha in 1722. He was considered, in 1790, as one of the first German pianists of the school of Bach. He published much vocal and instrumental music at Brunswick, where he died in 1806, in his eighty-fifth year.

FLEISCHMANN, (Friedrich) chapel-master and private secretary to the duke of Saxe-Meiningen, died, at an early age, in 1798. He published much music for the piano-forte, in different towns of Germany. Fleischmann was a man of letters, and of considerable taste in the arts.

FLEISCHMANN, (Johann Georg) violoncellist and chamber-musician to the king of Prussia, has been celebrated in Germany since the year 1790, both for his performance on his instrument and his compositions, none of which, however, have been published.

FLEISCHMANN, (Johann Gottlieb) an organist at Leipsic, and composer for his instrument, since the year 1798.

FLEISCHMANN, (Johann Nicolaus) organist at Gottingen, published some vocal and piano-forte music at that town, between the years 1785 and 1794.

FLETCHER, a good performer on the double bass, now living in London.

FLETCHER, (W.) a good performer on the tenor, now living.

FLETCHER, (Miss) a pleasing orchestra singer. She performed at the Birmingham musical festivities in 1820.

FLEURY, (C.) an instrumental composer at Paris, in the years 1802 and 1803.

FLEURY (François Nicholas de) published a didactic poem on music, at Paris, in 1678. He also composed some sacred music, and a method for the theorbo.

FLEURY, a composer of music for wind instruments, is now resident at Paris.

FLIESZ, (Bernhard) a composer of piano-forte music, was born at Berlin, of Jewish parents, in 1770. He has published some piano-forte music at Berlin and Zerbst since the year 1796, also some canzonets, and an opera, called "*The Ridotto at Venice*," which has been successful at the Berlin theatre.

FLITTNER, (Johann) a clergyman at Grimmen, in Pomerania, died in 1678. He wrote a work on music.

FLOQUET (Etienne Joseph) was born at Aix, in Provence, in 1750. After being engaged in the choir of one of the churches at Paris, from a very early age, and having even attempted the composition of church music, he went to Naples and studied under Sala and P. Martini. Whilst at Naples, he composed a "*Te Deum*" for a double orchestra, which the Italians much admired. On his return to Paris, he devoted himself to the composition of dramatic music, and brought out several operas, which were only moderately successful. He died in 1785.

FLOR, (Christian) a celebrated organist and composer at Lunenburg, in the middle of the seventeenth century.

FLORIANI, (Christofforo) a church composer in the last century.

FLORIO, (G.) a flutist, well known in London as the *protégé* of Madame Mara, was son of Pietro Grassi Florio, flutist in the chapel at Dresden. Some of his music has been published by Clementi and Broderip.

FLORSCHUTZ, (Euchar) a composer of vocal and instrumental music, published at Leipsic between the years 1792 and 1802. His duets for the piano-forte are much admired.

FOCKERODT, (Johann Arnold) a composer, born at Muhlhausen. His works, which are chiefly for the church, are dated from the years 1692 and 1718.

FODOR, (Antoine) a French pianist, and composer for his instrument. He left France during the revolution, and settled for some time at Amsterdam, where, and at Berlin, many of his works have been published, between the years 1795 and 1802.

FODOR, (JEAN) elder brother to the preceding, was also a good violinist, and composer for his instrument. His works are voluminous, and have been published at Paris and in Germany. He remained some time at Petersburg, during the French revolution.

FODOR, (Madame MAINVILLE) an accomplished Italian singer who performed in this country in the seasons of 1817 and 1818. She subsequently performed in Paris, and from thence went to Italy, where she has been received with much enthusiasm. She was at Vienna in 1823, in which capital her popularity was also very great. Madame Fodor made her *début* at Vienna in the character of *Desdemona*, in Rossini's *Otello*, Donzelli performing *Otello*, Ambrogi, *Elmira*, and David, *Rodrigo*. Educated in a fine school, Madame Fodor has obtained such flexibility of voice, that every passage in her singing is executed with indescribable lightness and tenderness. It has been said of her at Vienna, that her ability consists in making art appear like artlessness.

FOERSONIS, a pianist, resident at Copenhagen.

FOERSTER, (CHRISTOPH) a celebrated instrumental and church composer in Germany at the commencement of the last century. His works are very voluminous.

FOERSTER, (EMANUEL ALOYSIUS) chapel-master at Vienna, where he has composed much vocal, piano-forte, and church music, since the year 1790. He has also written a treatise on thorough-bass.

FOERTSCH, (JOHANN PHILIPP) a dramatic poet and composer at Lubec, towards the end of the seventeenth century.

FOGGIA, (FRANCESCO) of Rome, a pupil of Paolo Agostino, from 1645 to 1681. In his youth, he was several years in the service of the court of Bavaria, and of the archduke Leopold, afterwards emperor; but returning to Rome, he was appointed *maestro di capella* to the church of St. John Lateran, and other great churches in that city. Antonio Liberati calls him the prop and father of music and true ecclesiastical harmony.

FOGGIA, (RADESCA DI) chapel-master and composer of some masses and motets, published at Venice in 1620.

FOGLIANO, (LODOVICO) author of a Latin work on the theory of music, published at Venice in 1529.

FOIGNET, (M., le père) composer of operas for the minor theatres of Paris, between the years 1787 and 1800.

FOIGNET, (le fils) a Parisian composer of operettas for the minor theatres, since the year 1800.

FOITA, (JOSEPH) master of the high school at Prague, known as a violinist there since the year 1796.

FOLIANO. See FOGLIANO.

FONSECA, (CHRISTOVAN DE) a Portuguese monk and composer of church music, died in 1728.

FONTAINE, an eminent French violinist, now living in Paris. He has published some music for his instrument. A fantasia and a military air, composed and performed by him lately, at the new Philharmonic society in Paris, received great approbation. It is in a great measure to his activity, perseverance, and love of his art, that the above society is indebted for its existence.

FONTAINES, (R. DES) a French poet and composer of songs, at the end of the seventeenth and beginning of the last century.

FONTANA, (BENIGNUS) a composer of sacred music at Goslar, in Lower Saxony, in the first half of the sixteenth century.

FONTANA, (FABRITIO) an Italian composer and organist, was born at Turin in 1650, and published some music for his instrument at Rome in 1677.

FONTANA, (GIOVANNI BATTISTA) a composer of instrumental music in 1660.

FONTANA, (GIOVANNI STEPHANO) a composer of sacred music in Italy, in the first half of the seventeenth century.

FONTEI, (NICOLO) a composer of church music, published at Venice in the first half of the seventeenth century.

FONTENELLE, a French dramatic

composer. His principal work, the opera of "*Hecuba,*" was brought out in 1799, but most of the music is said to have been borrowed from Gluck and Sacchini. He has also composed some admired violin music.

FORCHEIM, (JOHANN WILHELM) a Saxon composer about the year 1670. He was organist and vice chapel-master to the elector of Saxony.

FORD, (THOMAS) one of the musicians in the suite of prince Henry, the son of king James I., was the author of some canons and rounds, printed in Hilton's collection, and also of a work entitled "*Musicke of sundre Kinds, set forth in two Books, &c.*" This work was published in folio, in the year 1607. Thomas Ford composed the beautiful madrigal, "*Since first I saw your face.*"

FORDE, (MISS) a pleasing singer and actress at Drury-lane theatre.

FORESTER, (CONTE LE) an amateur violinist and composer at Brunswick. He was a pupil of Viotti.

FORKEL, (JOHANN NICOL.) a doctor of philosophy, and director of the music at the university of Gottingen, was born in 1749. His knowledge of musical literature is universally allowed to be very extensive, and his theoretical works on that science, are considered as the highest authority among modern musicians. The following list embraces his principal works : 1. "*Uber die Theorie der Musik,*" (the Theory of Music) Gottingen, 1774, in 4to.—2. "*Musicalis Kritische Bibliothek,*" Gotha, 1778, 3 vols. 8vo.—3. "*On the better Arrangement of Public Concerts,*" Gottingen, 1779, in 4to.—4. "*A Definition of certain Musical Ideas,*" Gottingen, 1780, in 4to.—5. "*Almanack of Music, for* 1782, 3, 4, *and* 9."—6. "*Allgemeine Geschichte der Musik,*" (General History of Music) Leipsic, 1781, 2 vols. 4to. This is Forkel's most celebrated work ; it contains the history of ancient as well as modern music.—7. "*History of the Italian Opera, translated from the Italian, with Notes,*" Leipsic, 1789, 2 vols. 8vo.—8. "*Numerous Critiques in the Literary Journal of Gottingen.*"—9. "*General Literature of Music, or Instructions for knowing the Books on Music which have been published in Europe, from the earliest Ages to the present Time ; drawn up in the Form of a Dictionary, and accompanied by Notes and Critical Discussions.*"—Besides his merits as an author on the science of music, Forkel was an excellent pianist of the school of Bach, of whom he has published a life, with a critical view of his compositions. Forkel has also composed much vocal and instrumental music.

FORNAS, (PHILIPPE) a French musician, published "*L'Art du Plain-chant,*" in 1672.

FORQUERAY, (J. B.) a French violinist and composer for his instrument, towards the middle of the last century.

FORSTER. See FOERSTER.

FORSTER, (GEORG) chapel-master at Dresden, and composer of church music, died in 1537.

FORSTMEYER, (A. E.) chamber-musician at Carlsruhe, published some instrumental music at Manheim about the year 1780.

FORTIA DE PILLES, (ALPHONSE) governor of Marseilles, was born in that city in 1758. He studied composition under Ligory, a Neapolitan pupil of Durante. Fortia composed four operas, which were performed at Manci. He also published much instrumental music.

FORTUNATO, (GIOVANNI FRANCESCO) a dramatic composer at Placenza, between the years 1783 and 1791.

FORZELINI, an Italian dramatic composer about the year 1750.

FOSCONI, (TOMASO) a Carmelite monk and composer of Rauenna, published some motets at Venice in 1642.

FOUGAS, a professor of the bassoon, and composer for his instrument at Paris.

FOURNIER, a French dramatic composer, brought out the opera, "*Les deux Aveugles de Bagdad,*" at Paris, in 1782.

FOY was many years a professor of music at Dorchester, Dorset, and his many virtues deserve to be handed down to posterity. He was of a truly religious, and con-

sequently of a very friendly disposition. His hospitality was so great, that it became almost proverbial. He was a great friend to the poor, and, indeed, if he could render service to any one, it always afforded him the greatest pleasure. Foy was a fine performer on the violin. He died suddenly in London, while on a visit, in 1820.

FOY, (James) son of the preceding. From the early proofs which he manifested of a talent for music, his father determined to bring him up to that profession, and commenced teaching him the piano-forte. In the year 1814, when the late lamented princess Charlotte was on a visit to Abbotsbury castle, in Dorsetshire, the seat of the countess dowager of Ilchester, her ladyship introduced Foy to play the piano-forte to the princess. Her royal highness was delighted with his performance. His father, in some of the pieces, accompanied him on the violin. The princess was extremely affable to both father and son, and thought, from the boy's performance on the piano-forte, he had studied under the first masters in London; but was astonished to find that the father had been his only instructor. Foy was from this time a great favourite with the princess; she frequently observed how much she was delighted with his performance and interesting manners. He shortly after sent her royal highness a piece of his composition, the first he ever wrote: she was highly pleased with it, and desired the countess dowager of Ilchester to write to his father to that effect; and there is no doubt, if that beloved princess had lived to have reached the throne, she would have rendered Foy great service. He continued to practise the piano-forte and to compose, and some time afterwards he commenced learning the harp; and through the kindness of his uncle, William Maddick, Esq. of London, who took great interest in his welfare, he was enabled, in his occasional visits to the metropolis, to study the harp, piano-forte, and the rules of composition, under the most celebrated masters. When his father died, the maintenance of his mother, three brothers, and a sister, devolved on him; and though he was not at this time eighteen years of age, he, by his teaching, managed to support the family in a very respectable manner. He used to lead the concerts which were given at Dorchester. In the year 1823, he gave a musical festival in that town, when two new overtures of his own composition, for a full orchestra, were performed, and the reception they met with must have been truly gratifying to his feelings. Having had several very advantageous offers made him to reside in London, we understand he intends settling in the metropolis. The following is a list of his compositions, none of which have, as yet, been published, but may be expected to appear shortly: "*Three Concertos for the Harp*," "*Three Overtures for a full Orchestra*," "*Thirteen single Songs, some of which have Orchestral Accompaniments*," "*Three Vocal Duets*," "*Four single Glees, for three and four Voices.*" "*One Quartetto and Chorus*," "*Two Sacred Pieces*," "*Four Fantasias for the Harp*," "*One Fantasia for the Piano-forte*," "*Two Duets for Harp and Piano-forte*," and "*One Quartetto for Harp, Flute, Clarionet, and Bassoon.*"

FRAENZL, (Ignaz) *chef-d'orchestre* at the Manheim theatre in 1790, was a good violinist. He has published some music for his instrument.

FRAENZL, (Ferdinand) son to the preceding, is more celebrated as a violinist than his father. He was residing some time at Naples, and published there some music for his instrument. Since his return to Germany, many of his compositions have been printed at Berlin and Offenbach. They consist of both vocal and instrumental music. In 1803, F. Fraenzl went to Petersburg, where, we believe, he still resides.

FRAGMENGO, (Philippo) a composer of madrigals, published at Venice in 1584.

FRAMERY, (Nicolas Etienne) a French writer on music. He wrote the article *Musique*, in the *Encyclopédie Méthodique*. He also published, in 1802,

"*Discours qui a remporté le Prix de Littérature et Beaux Arts de l'Institut National de France.*" Framery also wrote the music, as well as the words, of "*La Sorcière par hazard,*" an opera, performed at Paris in 1783.

FRANC, (Guillaume) one of the fifty musicians who composed the tunes to the French version of psalms by Marot. These tunes were first printed at Strasburg, in the year 1545, and were afterwards, with several others, set in parts by Bourgeois and Gondimel.

FRANCESCHI, (D. Francesco) an Italian writer on music, and editor of an edition of the works of Metastasio, with copious notes on the subject of music, published at Lucca in 1789. This work is considered by the Italians as a *chef-d'œuvre* in musical literature.

FRANCESCHINI, (Antonio) a Neapolitan dramatic composer between the years 1783 and 1791.

FRANCHI, (Pietro) an Italian instrumental composer, published some sonatas at Amsterdam towards the close of the last century.

FRANCHINUS. See Gaffurius.

FRANCIA, (Gregorio) a composer.

FRANCISCHELLO, a very celebrated Italian violoncellist at the commencement of the last century.

FRANCISCI, a composer of some guitar music, published by Clementi, in London, previously to the year 1800.

FRANCK, (JohannWolfgang) a composer of dramatic and instrumental music, chiefly published at Hamburgh between the years 1679 and 1686.

FRANCK, (Melchior) a celebrated German church and secular vocal composer. His works, which are very numerous, and chiefly written in the Latin language, were published at different towns of Germany, between the years 1600 and 1636. He died in 1639 at Cobourg.

FRANCŒUR, (François) chamber-musician to the king of France, was born at Paris in 1698. He was a good violinist, and composed some instrumental music and several operas. He died at Paris in 1787, aged eighty-nine.

FRANCŒUR, (Louis) first violin at the opera at Paris, died in 1745. He was generally called *l'honnête homme.*

FRANCŒUR, (Louis Joseph) eldest son of Louis Francœur, was born at Paris in 1738. He was educated by his uncle, François Francœur, who placed him at the opera, as a violinist, in 1752. In 1767, he was appointed *chef-d'orchestre* at the opera. In 1772, Francœur published a work entitled "*Diapason de tous les Instrumens à vent.*" He also composed some operas.

FRANCUS, (Joannes) a composer of sacred music published at Augsburg in 1600.

FRANSECHINI published some music at Berlin in 1790. He was probably a violinist, resident in Holland.

FRANSZ, (R. W.) a composer of songs published at Dresden in 1810.

FRANZ, (Johann Christian) a singer and vocal composer at Berlin, was born in 1762. He published twelve songs in 1795, and is also the author and composer of the operetta "*Edelmuth and Liebe,*" produced at Berlin in 1805.

FRANZONI, (Amante) a composer of madrigals, published at Venice at the beginning of the seventeenth century.

FRASI, (Giulia) an Italian singer at the opera in London in 1743.

FREDDI, (Amadeo) chapel-master at Padua, published four operas of sacred music at Venice, between the years 1617 and 1642.

FREISLEBEN, a German musician at Paris, published there some duos for the flute about the year 1784.

FREISLICH, (Johann Balthasar Christian) *chef-d'orchestre* at Dantzic in 1731. He composed much chamber and church music, very little of which has been published.

FRENEUSE, (J. L.) a writer in defence of the French school of music against the Italian, at the commencement of the last century.

FRERE, (Alexandre) member of the

academy of music at Paris, in the early part of the last century. He published, at Amsterdam, "*Transpositions de Musique, réduites au naturel, par le Secours de la Modulation. Avec une Pratique des Transpositions irrégulièrement écrites, et la Manière d'en surmonter les Difficultés.*"

FRERON (Elias Catharina) was a Jesuit, born at Quimper in 1719. He published at Paris, in 1753, "*Deux Lettres sur la Musique Française, en réponse à celle de J. J. Rousseau.*"

FRESCHI, (Giovanni Domenico) a monk, born at Vicenza. He was chapel-master, and a much admired church and dramatic composer at Venice. His publications bear date from the year 1660 to 1685. In 1680, the opera of "*Berenice,*" set by this composer, was published at Padua in a most splendid manner. There were choruses of one hundred virgins, one hundred soldiers, one hundred horsemen in iron armour, forty cornets of horse, six trumpeters on horseback, six drummers, six ensigns, six sackbuts, six great flutes, six minstrels playing on Turkish instruments, six others on octave flutes, six pages, three jerjeants, six cymbalists, twelve huntsmen, twelve grooms, six coachmen for the triumph, six others for the procession, two lions led by two Turks, two elephants by two others, Berenice's triumphal car drawn by four horses, six other cars with spoils and prisoners drawn by twelve horses, and six coaches for the procession. Among the scenes and representations, in the first act was a vast plain with two triumphal arches, another with pavilions and tents, a square prepared for the entrance of the triumph, and a forest for the chase.

Act second, the royal apartments of Berenice's temple of vengeance, a spacious court, with a view of the prison, and a covered-way for the coaches to move in procession.—Act third, the royal dressing-room completely furnished, stables with one hundred live horses, a portico adorned with tapestry, and a delicious palace in perspective. In addition to all these attendants and decorations, at the end of the first act there were representations of every kind of chase, as of the wild boar, the stag, deer, and bears; and at the end of the third act, an enormous globe descends from the sky, which, opening, divides itself into other globes, suspended in the air, upon one of which is the figure of Time, on the second that of Fame, on others Honour, Nobility, Virtue, and Glory.

FRESCOBALDI, (Girolamo) a native of Ferrara, was born in the year 1601, and at about the age of twenty-three was appointed organist of the church of St. Peter's at Rome.

Frescobaldi is not less celebrated for his compositions for the organ than for his great powers of execution on that instrument. He was the first of the Italians who composed for the organ in fugue; and in this species of composition, originally invented by the Germans, he was without a rival. He may be truly considered the father of that style of organ-playing called by the Italians *toccatas*, and by the English *voluntaries*.

In the year 1628, Bartolomo Grassi, organist of St. Maria in Acquirio, at Rome, published a work of Frescobaldi, entitled "*In Partitura il Primo Libro delle Canzoni, à une, tre, e quatro Voci, per sonare co-nongni Sorte di Stromenti,*" From the title, it seems that these were originally vocal compositions, but that Grassi, for the improvement of those who were employed in the study of composition, had rejected the words and published the music in score. In this form they met with so favourable a reception from the public as to be twice reprinted.

Another work of Frescobaldi was printed at Rome, in 1607, entitled "*Il Secondo Libro di Toccata Canzone, et altre Partite, d' Intarolatura di Cimbalo et Organo.*"

FREUBEL, (J. L. P. L.) an instrumental composer, some of whose works were published at Berlin between the years 1797 and 1802. Freubel was *chef-d'orchestre* at the Amsterdam theatre in 1804.

FREUND, (Philipp) an instrumental composer at Vienna since the year 1798.

FREUNDTHALER, (Cajetan) composer of church and instrumental music at Vienna, previously to the year 1799.

FREY, a celebrated violinist of Manheim.

FREYSTAEDTLER, (Fr. Jac.) a composer for the piano-forte at Vienna between the years 1791 and 1801.

FREYTAG, (F. M.) composer of some songs published at Leipsic in 1790.

FRIBERTH, (Carle) chapel-master of the Jesuits' church at Vienna. He composed some church music. Friberth was a friend of Haydn, and furnished many of the particulars published in his life.

FRICHOT, inventor of the bass horn. In the year 1800 was published, in London, a work entitled "*A complete Scale and Gamut of the Bass Horn, a new Instrument, invented by Mr. Frichot, and manufactured by G. Astor.*

FRICK, (Philip Joseph) formerly organist at the court of the margrave of Baden, performed curiously well on the harmonica; he was also a good pianist. He died at London in 1798. Frick published in England, 1. "*Treatise on Thorough-bass,*" London, 1786.—2. "*On Modulation and Accompaniment.*" This work was afterwards translated into French. He also published some piano-forte music.

FRIDERICI or FRIEDRICH, (Daniel) a singer and composer of vocal music, at Rostock, between the years 1614 and 1624.

FRIDZERI. See Fritzeri.

FRIEDBERG, a German composer, attached to prince Antony Esterhazy, at the time that Haydn resided with him.

FRIEDEL, (S. L.) a violoncellist of the royal chapel at Berlin, and instrumental composer, about the year 1798.

FRIEDL. See Friedel.

FRIEDRICK, (Ign.) a Benedictine monk, was an excellent violinist and violoncellist, also a composer for his instrument. He died at Prague in 1788.

FRILING, a composer of some piano-forte music. He resides at Hamburgh.

FRISCHMUTH, (Johann Christian) a violinist at Berlin, and composer for his instrument. He also brought out some dramatic pieces. He died in 1790.

FRITZ, (Gasper) an excellent violinist and composer for his instrument, was living at Geneva in 1770.

FRITZ, (Barthold) a musical instrument maker. He was the author of a work entitled "*Anweisung, &c.*" i. e. "*Guide to Temperament,*" published at Leipsic in 1757.

FROBE, (L. G.) a musician at Leipsic, published there, in 1798, an air, with variations for violoncello and tenor.

FROBERGER, (John Jacob) a pupil of Frescobaldi, and organist to the emperor Ferdinand III., flourished about the year 1650. He was an excellent performer on the organ and harpsichord, and his compositions for those instruments have been highly applauded. He is said to have been partial to imitations in music of different occurrences in life, to which he had the power of giving great expression.

FROEHLICH, (Joseph) a professor of music at Wurtzburg, was born there in 1780. He has written some works on the theory of music, also several compositions for the church, and much instrumental music.

FROMENT, a French composer of operettas, at Paris, between the years 1787 and 1800.

FROST (Edward) was born at Hadleigh, in Suffolk, in 1781, in which place he resided till the age of thirteen, when the following circumstance occurred, that excited his great uneasiness. Having been, during two years, one of the singing-boys at the parish church, (an acquirement he was very proud of) his voice on a sudden gave way and he became incapable of singing his part, which so affected his spirits that he secretly resolved to quit his native place. An opportunity soon occurred enabling him to put his resolve into execution: a recruiting party arrived in the neighbourhood, and he engaged, unknown to his parents, as a fifer, having previously learnt to play a few tunes on that instrument. His

friends soon applied to the duke of York for his discharge, who readily assented to their wishes; but as he had a taste for a new life, and was moreover attached to *any thing* musical, he was reluctant to leave his new employment: they therefore relinquished their wishes for the present, thinking that the boy would soon be solicitous for his liberation; in which, however, they were mistaken, for, on his learning to play a little on the clarionet, he was sufficiently amused, and found himself agreeably surprised at being selected as one in forming a band in the regiment, about four years after entering it. He now began to feel the effects of harmony, (not having heard a military band before) and directly set about composing marches and other military pieces, in which he succeeded tolerably well as to the melodies, but the arrangements in parts were certainly curious; for, having heard musicians talk of *discords* without explaining their relations to harmony, he imagined that no two intervals, disagreeing in themselves, could be tolerated together; his chief care, therefore, was to avoid all discords, consequently his productions were monotonous enough. A circumstance, however, soon occurred which a little undeceived him in this respect; for having accidentally added the flat seventh to the common chord on the dominant at the close of one piece, and the resolution being, by good luck, regular, he was particularly struck with the effect it produced on his ear, and proceeded immediately to examine the parts, which he found not to correspond with his system. He therefore altered them; but as the common chord did not satisfy his ear so well, he was induced to let the former remain, thinking that no one would find out the mistake, (supposed) it being, as he thought, such an agreeable one. Not long after this, a friend lent him an old publication on the principles of music; he knew not the author, as the titlepage, with a few of the first leaves, was lost. This, however, he found, required much dry study, and having no one to press him to persevere, he merely informed himself of the use of the common chord, the chord of the seventh &c. and their inversions, with their regular progressions in harmony. This pursuit, however, opened a new field for him: he therefore rearranged all his former pieces on a new plan, with which he was much better pleased, as were also his friends. He was now naturally elated with his success, and could he, at this period, have had the assistance of a good theorist, his exertions would probably have been successful, as he felt sufficient stimulus to urge him on. Instead of which he had every thing to gain by slow experience, a circumstance that, of course, retarded his progress; for he found, that, to be able to arrange music effectively for a band, it required a knowledge of the various instruments to be introduced, and this he was not able to obtain till he was appointed master, which situation he enjoyed about twelve years; when, by experience, he found that even the worst performer in a band may be set off to the best advantage. After enjoying this situation till the close of the war, and the subsequent disembodying of the regiment, he had to provide for his family by his professional exertions as a teacher, which occupation he still continues. His success proves that it is not always necessary for an instructor to be a first-rate performer; but that diligent perseverance in the pupil, and regular attendance of the master, are the chief essentials to perfection on any instrument. His efforts in composition, while in the army, were chiefly confined to military pieces, with, occasionally, a simple song or a glee; these, with his duties in the band, occupied all his time. He has since, however, published some symphonies and piano-forte music, and intended to adapt new melodies to Brady and Tate's version of the psalms, but never had time to complete more than half of them.

FRUH, (G. Gottlieb) organist at Muhlhausen, and instrumental composer, about the year 1783.

FUCHS, a violinist in the imperial chapel at Vienna, in 1796. He was reckoned an excellent concerto player.

FUCHS, (Georg Friedrich) a German

instrumental composer at Paris, was born about the year 1770. He has published much instrumental music since the year 1790. Most of his compositions are for wind instruments.

FUCHS or FUX, (PETER) a violinist in the imperial chapel at Venice, and composer for his instrument, since the year 1790.

FUEGER, (GOTTLIEB CHRISTIAN) born at Heilbronn in 1749, published at Zurich, in 1783, a work entitled "*Characteristiche klavier stücke.*"

FUERSTENAU, a celebrated flutist at Oldenburg in 1801, was born at Munster in 1770. He has published much instrumental music, chiefly at Offenbach, since the year 1802. At present, he is first flute of the Saxon chapel royal, and is a much admired performer.

FUETSCH, (JOACHIM JOSEPH) chamber-musician and violoncellist at Salzburg, was born there in 1766. He has composed much music for his instrument, none of which, we believe, is published.

FUNCK, first violoncello to the king of Denmark. He performed concertos on his instrument at Vienna, in 1823, with very great applause.

FURCHEIM, (JOHANN WILHELM) a composer of the seventeenth century, published some instrumental music at Dresden in the years 1674 and 1687.

FUX, (ERNST) an organist, probably resident at Vienna, where he published some violin music previously to the year 1799.

FUX (JOHANN JOSEPH) was a native of Styria, a province of Germany, in the circle of Austria, and chapel-master to the emperor of Germany, Charles VI. In 1701, he published, at Nuremburg, a work entitled "*Concentus Musico Instrumentalis, in septem Partitas divisus.*" He also composed several operas, among others one called "*Eliza,*" on the occasion of the birth of the empress Elizabeth Christiana: this was printed at Amsterdam. Fux, however, is better known to the world by his "*Gradus ad Parnassum, sive, Manuductio ad Compositionem Musicæ regularem, Methodo novâ ac certâ nondum antè tam exacto ordine in lucem editâ,*" printed at Vienna in the year 1725, and dedicated to the emperor Charles VI., who defrayed the whole expense of the publication. This work, which has been translated into Italian, is, up to the present moment, the guide of all the masters and schools of Italy. Fux died about the year 1750.

# G

GAA or GAH, (G. M.) a good violinist and pianist at Heidelberg in 1803. He published at Manheim, in 1798, "*Six Ausgesuchte Lieder.*"

GABLER, (CHRISTOPHER AUGUST) a vocal and instrumental composer at Revel, has published much music at Leipsic, between the years 1788 and 1802.

GABLER, (MATTHIAS) born at Spalt, in Franconia, in 1726, published at Ingolstadt, in 1776, a treatise, in 4to., on the tone of instruments. He died at Wembdingen in 1805.

GABRIELI, (ANDREA) a celebrated organist of St. Mark's church at Venice, flourished in the second half of the sixteenth century. He published many madrigals, and church music, at Venice, between the years 1572 and 1590.

GABRIELI, (DOMENICO) a dramatic composer at Venice in the latter part of the seventeenth century.

GABRIELI, (FRANCESA) of Ferrara, was a pupil of Sacchini in 1770, at the conservatory of the *Ospedaletto*, at Venice. In 1786, she sang at the opera in London, and was second only to Madame Mara.

GABRIELI, (GIOVANNI) a celebrated composer and organist of St. Mark's church at Venice, died in 1612. He published much sacred and other vocal music at Venice.

GABRIELI, (CATHARINA) one of the most celebrated singers of the eighteenth century, was born at Rome in 1730. She was a pupil of Porpora and Metastasio, and was famed for her astonishing capricci. Of this extraordinary woman, Brydone thus speaks, in his *Tour through Sicily and Malta*, vol. ii. p. 319: "The first woman is Gabrieli, who is certainly the greatest singer in the world, and those that sing on the same theatre with her must be capital, otherwise they never can be attended to. This indeed has been the fate of all the performers, except Pacherotti, and he too gave himself up for lost on hearing her performance. It happened to be an air of execution, exactly adapted to her voice, in which she exerted herself in so astonishing a manner, that, before it was half done, poor Pacherotti burst out a crying, and ran in behind the scenes, lamenting that he had dared to appear on the same stage with so wonderful a singer, where his small talents must not only be lost, but where he must ever be accused of presumption, which he hoped was foreign to his character. It was with some difficulty they could prevail on him to appear again; but from an applause well merited, both from his talents and his modesty, he soon began to pluck up a little courage; and in the singing of a tender air, addressed to Gabrieli in the character of a lover, even she herself, as well as the audience, is said to have been moved. The performance of Gabrieli is so generally known and admired, that it is needless to say any thing to you on that subject. Her wonderful execution and volubility of voice have long been the admiration of Italy, and has even obliged them to invent a new term to express it, and would she exert herself as much to please as to astonish, she might almost perform the wonders that have been ascribed to Orpheus and Timotheus; but it happens, luckily perhaps for the repose of mankind, that her caprice is, if possible, even greater than her talents, and has made her still more contemptible than these have made her celebrated. By this means, her character has often proved a sufficient antidote, both to the charms of her voice and those of her person, which are indeed almost equally powerful; but if these had been united to the qualities of a modest and an amiable mind, she must have made dreadful havoc in the world. However, with all her faults, she is certainly the most dangerous siren of modern times, and has made more conquests, I suppose, than any one woman breathing. It is but justice to add, that, contrary to the generality of her profession, she is by no means selfish or mercenary, but on the contrary has given many singular proofs of generosity or disinterestedness. She is very rich, from the bounty, as is supposed, of the last emperor, who was fond of having her at Vienna; but she was at last banished that city, as she has likewise been most of those in Italy, from the broils and squabbles that her intriguing spirit, perhaps still more than her beauty, had excited. There are a great many anecdotes concerning her, that would not make an unentertaining volume, and, I am told, are, or will soon be published. Although she is considerably upwards of thirty, on the stage she scarcely appears to be eighteen; and this art of appearing young, is none of the most contemptible she possesses. When she is in good-humour, and really chooses to exert herself, there is nothing in music I have ever heard to be compared to her performance; for she sings to the heart as well as to the fancy, when she pleases, and she then commands every passion with unbounded sway. But she is seldom capable of exercising these wonderful powers; and her caprice and her talents exerting themselves by turns, have given her, all her life, the singular fate of becoming alternately an object of admiration and contempt. Her powers in acting and reciting are scarcely inferior to those of her singing: sometimes a few words in the recitative, with a simple accompaniment only, produces an effect, that I have never been sensible of from any other performer, and inclines me to believe what Rousseau advances on this branch of music, which with us is so much despised. She owes much of her merit to the instruction she

received from Metastasio, particularly in acting and reciting; and he allows that she does more justice to his operas than any other actress that ever attempted them. Her caprice is so fixed and stubborn, that neither interest, nor flattery, nor threats, nor punishments, have the least power over it; and it appears, that treating her with respect or contempt have an equal tendency to increase it. It is seldom that she condescends to exert these wonderful talents; but most particularly if she imagines that such an exertion is expected. And instead of singing her airs as other actresses do, for the most part she only hums them over, *a mezza voce;* and no art whatever is capable of making her sing when she does not choose it. The most successful expedient has ever been found, to prevail on her favourite lover, for she always has one, to place himself in the centre of the pit or the front box; and if they are on good terms, which is seldom the case, she will address her tender airs to him, and exert herself to the utmost. Her present inamorata promised to give us this specimen of his power over her. He took his seat accordingly; but Gabrieli, probably suspecting the connivance, would take no notice of him: so that even this expedient does not always succeed. The viceroy, who is fond of music, has tried every method with her to no purpose. Some time ago he gave a great dinner to the principal nobility of Palermo, and sent an invitation to Gabrieli to be of the party. Every other person arrived at the hour of invitation. The viceroy ordered dinner to be put back, and sent to let her know that the company waited her. The messenger found her reading in bed. She said she was sorry for having made the company wait, and begged he would make her apology, but that really she had entirely forgot her engagement. The viceroy would have forgiven this piece of insolence, but, when the company came to the opera, Gabrieli repeated her part with the most perfect negligence and indifference, and sung all her airs in what they call *sotto voce*, that is, so low, that they can scarcely be heard. The viceroy was offended; but as he is a good tempered man, he was loth to make use of authority; but at last, by a perseverance in this insolent stubbornness, she obliged him to threaten her with punishment in case she any longer refused to sing. On this she grew more obstinate than ever, declaring that force and authority should never succeed with her; that he might make her cry, but that he never could make her sing. The viceroy then sent her to prison, where she remained twelve days: during which time she gave magnificent entertainments every day, paid the debts of all the poor prisoners, and distributed large sums in charity. The viceroy was obliged to give up struggling with her, and she was at last set at liberty amidst the acclamations of the poor. Luckily for us, she is at present in good-humour, and sometimes exerts herself to the utmost of her power. She says she has several times been on terms with the managers of our opera, but thinks she shall never be able to pluck up resolution enough to go to England. What do you think is her reason? It is by no means a bad one. She says she cannot command her caprice, but for the most part that it commands her; and that there she could have no opportunity of indulging it. For, says she, were I to take it into my head not to sing, I am told the people there would certainly mob me, and perhaps break my bones; now I like to sleep in a sound skin, although it should even be in a prison. She alleges, too, that it is not always caprice that prevents her from singing, but that it often depends upon physical causes. And this, indeed, I can readily believe: for that wonderful flexibility of voice, that runs with such rapidity and neatness through the most minute divisions, and produces almost instantaneously so great a variety of modulation, must surely depend on the very nicest tones of the fibres. And if these are in the smallest degree relaxed, or their elasticity diminished, how is it possible that their contractions and expansions can so readily obey the will, as to produce these effects? The opening of the glottis which forms the voice is extremely small, and in every variety of tone,

its diameter must suffer a sensible change; for the same diameter must ever produce the same tone. So wonderfully minute are its contractions and dilatations, that Dr. Keil, I think, computes that, in some voices, its opening, not more than the tenth of an inch, is divided into upwards of 1200 parts, the different sound of every one of which is perceptible to an exact ear. Now, what a nice tension of fibres must this require! I should imagine even the most minute change in the air must cause a sensible difference, and that in our foggy climate the fibres would be in danger of losing this wonderful sensibility, or, at least, that they would very often be put out of tune. It is not the same case with an ordinary voice, where the variety of divisions run through, and the volubility with which they are executed, bear no proportion to those of a Gabrieli."

Gabrieli, nevertheless, came to England in the season of 1775-1776, and Dr. Burney, amongst other more minute particulars, speaks of her as follows: "Caterina Gabrieli was called early in life *La Cuochetina*, being the daughter of a cardinal's cook at Rome. She had, however, no indications of low birth in her countenance or deportment, which had all the grace and dignity of a Roman matron. Her reputation was so great before her arrival in England, for singing and caprice, that the public, expecting perhaps too much of both, was unwilling to allow her due praise in her performance, and too liberal in ascribing every thing she said and did to pride and insolence. It having been reported that she often feigned sickness, and sung ill when she was able to sing well, few were willing to allow she *could* be sick, or that she ever sung her best while she was here. Her voice, though of an exquisite quality, was not very powerful. As an actress, though of low stature, there were such grace and dignity in her gestures and deportment, as caught every unprejudiced eye; indeed, she filled the stage and occupied the attention of the spectators so much, that they could look at nothing else while she was in view. Her freaks and *espiégleries*, which had fixed her reputation, seem to have been very much subdued before her arrival in England. In conversation, she seemed the most intelligent and best bred virtuosa with whom I had ever conversed; not only on the subject of music, but on every subject concerning which a well-educated female, who had seen the world, might reasonably be expected to have obtained information. She had been three years in Russia previous to her arrival in England, during which time no peculiarities of individual characters, national manners, or court etiquette, had escaped her observation. In youth, her beauty and caprice had occasioned a universal delirium among her young countrymen, and there were still remains of both sufficiently powerful, while she was in England, to render credible their former influence."

GABRIELSKY (W.) has the reputation of being one of the best flutists in Europe; he is also reported as a good composer. He resides at Vienna. Among his works are:

Concertos: Op. 36. "*Adagio and Rondo, with Orchestra.*"—48. "*First Concerto in D.*"—49. "*Adagio and Polonoise, in D, with Orchestra.*"—50. "*Second Concerto in G.*" Trios: Op. 45. "*Grand Trio for Flute, Violin, and Tenor,*" dedicated to Mr. Walcher. Trios for three Flutes: Op. 10. "*Three Grand Trios,*" dedicated to S. Eber.—32. "*Grand Trio Concertante,*" dedicated to the King of Wurtemburg.—33. "*Grand Trio Concertante, in G.*"—34. "*Grand Trio Concertante, in F.*"—41. "*Grand Trio Concertante, in B flat.*" 55. "*Three Trios.*"—56. "*Three Trios.*" 58. "*Three Trios Concertante.*" Duets for two Flutes: Op. 22. "*Three Grand Duets Concertante,*" dedicated to Mr. Ohkel."—35. "*Three Grand Duets Concertante,*" dedicated to Mr. Greville.—40. "*Three Grand Duets Concertante.*"—52. "*Six easy and brilliant Duets,*" dedicated to C. Tultzer, Nos. 1 and 2.—57. "*Six Duets.*"—59. "*Six Duets.*" Solos, Variations, &c.: Op. 2. "*Variations to the Air, 'Liebes Mädchen hör mir zu.'*"—3. "*Variations to a Theme from 'Aline.'*"—4. "*Variations to the Air, 'Gieb mir die Blu-*

*men,'" &c.*—5. "*Theme, with Variations.*" 6. "*Seven Variations to a known Theme.*" 15. "*Divertissemens.*"—16. "*Seven Variations.*"—17. "*Six Variations to a Tyrolese Dance.*"—21. "*Variations to 'Der treue Tod.'*" by Korner.—22. "*Variations to 'Le Troubadour.'*"—26. "*Variations to 'Herr Bruder nimm das Glässchen.'*"—27. "*Variations to a Tyrolese Waltz.*"—28. "*Variations to a favourite Waltz.*"—29. "*Variations to a favourite Waltz in the Opera 'Joconde.'*"—30. "*Variations to a Gavotte, with Fantasie and Polonoise.*"—34. "*Variations to a Vienna Waltz.*"—37. "*Variations to a Theme of Mozart's.*"—39. "*Variations to a favourite drinking Song,*" and 51. "*Six Themes, varied.*"

GAENSBACHER, (JOHANN) a composer at Prague, and pupil of the abbé Vogler, has published much vocal and instrumental music, since the year 1803.

GAFOR or GAFFURIUS (FRANCHINUS) was a native of Lodi, a town in the Milanese, and born about the year 1451. His youth was spent in a close application to learning, but particularly to the study of music. He was elected professor of music at Verona; and he afterwards resided successively at Genoa, Naples, Monticello, Bergamo, and Milan. In the latter place, he was appointed conductor of the choir of the cathedral, and received many distinguishing marks of honour. He was living in 1520, so that he must have been at least seventy years of age when he died. His first work, "*Theoreticum Opus Armonicæ Disciplinæ,*" was printed at Naples in the year 1480, and was little more than an abridgement of Boethius, with some additions from Guido. In 1496, he published at Milan his "*Practica Musica utriusque Cantûs;*" which treats chiefly of the elements of music, and the practice of singing, according to the method of Guido. This is written in so clear and perspicuous a manner, as to show plainly that Gafor was perfectly master of his subject. Another work by this writer was entitled "*Angelicum ac divinum Opus Musicæ.*" It was printed at Milan in 1508, and, from its style and manner, seems to have contained the substance of the lectures which he had read at Cremona, Lodi, and other places. It however contains little more than what may be found in the writings of Boethius, and other preceding harmonists. His treatise, "*De Harmonia Musicorum Instrumentorum,*" printed at Milan in 1518, contains the doctrines of such of the Greek musical writers as had come to the hands of the author. The writings of Gafor, in the course of a very few years, became so famous, that they were spread almost all over Europe; and the precepts contained in them were inculcated in most of the schools, universities, and other public seminaries of Italy, France, Germany, and England. The benefit arising from his labours were manifested, not only by an immense number of treatises on music that appeared in the world in the succeeding age, but also by the musical compositions of the sixteenth century, formed after the precepts of Gafor, which became the model of musical perfection.

GAGLIANO, (GIOVANNI BATTISTA DA) a composer of madrigals and motets, in the first half of the seventeenth century. He was a native of Florence.

GAGLIANO, (MARCO DA) a celebrated Florentine composer of the seventeenth century. He was one of the earliest dramatic composers of Italy.

GAGLIARDI, (DIONISIO) an Italian dramatic composer, lately at Naples.

GAGNI, (ANGELO) a Florentine dramatic composer between the years 1783 and 1791.

GAIL, (Madame SOPHIE) born at Melun, published several sets of admired romances at Paris in the early part of the present century. She has also composed the music of "*Les deux Jaloux,*" and one or two other dramatic pieces of great merit. Madame Gail died in the year 1819.

GAILLARD (JOHN ERNEST) was the son of a perukemaker, and a native of Zell. He was born about the year 1687, and was instructed in composition first by Marichal, and afterwards by Farinelli, the director of the concerts at Hanover; likewise by Stef-

fani, who also resided at that place. After finishing his studies he was taken into the service of George, prince of Denmark, who appointed him a member of his chamber music. On the marriage of that prince, Gaillard came to England, where he seems to have studied our language with considerable diligence and success, and, on the death of Battista Draghi, he obtained the place, then become a sinecure, of chapel-master to the queen dowager Catherine, the relict of king Charles II., at Somerset-house. He composed a "*Te Deum*," a "*Jubilate*," and "*Three Anthems*," which were performed at St. Paul's and the royal chapel, on thanksgivings for victories obtained in the course of the war; and he was generally esteemed an elegant composer. His merits and interests afforded some reason, at one time, to suppose that he would obtain the direction of the musical performances in this kingdom; but not being able to stand in competition either with Handel or Buononcini, he wisely declined it. He however set to music "*Calypso and Telemachus*," performed at the Haymarket theatre in 1712. This, notwithstanding the excellence both of its poetry and music, was condemned by the friends of the Italian opera, and it was therefore represented under unfavourable circumstances; but some years afterwards it was revived, and with better success, at the theatre in Lincoln's-inn-fields. Gaillard published, at different times, "*Six Cantatas*," "*Three Cantatas*," "*Six Solos for the Flute, with a Thorough-bass*," and "*Six Solos for the Violoncello or Bassoon;* in 1728, the "*Morning Hymn of Adam and Eve*," taken from the fifth book of *Paradise Lost*, the latter of which has lately been republished; and in 1742, a translation of Tosi's "*Opinioni de' Cantori antichi e moderni*," under the title of "*Observations on the florid Songs or Sentiments of the ancient and modern Singers.*" He also published some operas. His principal employment for several years was composing for the stage. He set to music an opera in one act, performed at the theatre in Lincoln's-inn-fields in 1717, called "*Pan and Syrinx;* and by virtue of his engagements with Mr. Rich, he was doomed to the taste of composing the music to all such entertainments as that gentleman thought proper to give him; which consisted of a strange mixture of opera and pantomime. These, as far as can now be collected, were "*Jupiter and Europa*," "*The Necromancer, or Harlequin Faustus*," "*The Lives of Pluto and Proserpine*," and "*Apollo and Daphne, or the Burgomaster tricked.*" One of his last works of this kind, was the music to an entertainment called "*The Royal Chase, or Merlin's Cave*," in which is that famous song, "*With early horn*," by singing which for some hundred nights, Mr. Beard first recommended himself to the notice of the public. He composed also the music to the tragedy "*Œdipus*," which had before been set by Purcell. This was never printed, but is preserved in the library of the academy of ancient music. Many of his songs are inserted in the *Musical Miscellany;* and, about 1740, he published a collection of *twelve songs*, which he had composed at different times. About the year 1745, he had a concert for his benefit at Lincoln's-inn-fields theatre, in which were performed the choruses to the duke of Buckingham's two tragedies of *Brutus* and *Julius Cæsar*, set to music by himself, and a curious instrumental piece for twenty-four bassoons and four double basses. Mr. Gaillard died in the beginning of the year 1749, leaving behind him a small but curious collection of music, containing, besides other things, a great number of scores of valuable compositions in his own writing, and an Italian opera of his composition, not quite completed, entitled "*Oreste e Pilade overa la Forza dell Amicizia.*" This collection, together with his musical instruments, was sold by auction a few months after his death.

GALLEAZZI, (Antonio) a violinist and dramatic composer at Venice, about the year 1730.

GALLEAZZI or GALEAZZI, (Francesco) a musician of Turin, published at Rome, in 1791, a much esteemed work, entitled "*Elementi Teoretico-Pratici di*

*Musica, con un saggio sopra l'Arte di suonare il Violino,*" 2 vols. 8vo.

GALENO, (GIOVANNI BATTISTA) a composer of madrigals, published at Antwerp in 1594.

GALILEI, (VINCENZO) father to the celebrated astronomer Galileo, was a Florentine nobleman, and excellent musician. He published, in 1581, "*Dialogo della Musica Anticha, e della Moderna in sua differsa, contra G. Zarlino.*" In this dialogue is a precious fragment of the ancient Greek music. Galilei also published, "*Il Fronimo, Dialogo sopra l'Arte del benc intavolare, ed reltamente suonare la Musica, negli Stromenti artificiali, si di corde come di fiato, ed in particolare nel Liuto,*" Venice, 1568.

GALIMBERTI, (FERDINAND) a distinguished violinist and instrumental composer, at Milan, about the year 1740.

GALLA, (SIGNORA) a performer of considerable celebrity on the stage of the King's theatre in the Haymarket, and the last of Handel's scholars. That celebrated musician composed several of his most favourite airs expressly for her, both in his operas and oratorios, in which she sang with great applause, and appeared so lately as the year 1797, in Ashley's oratorios at Covent-garden theatre. After quitting the stage, she resided as a companion with the unfortunate Miss Ray, and was in company with her at Covent-garden theatre, on the evening she was shot by the Rev. Mr. Hackman, April 7, 1779. She died poor, in 1804.

GALLAT, a celebrated French composer at the beginning of the eighteenth century.

GALLENBERG, (GRAF VON) an amateur composer of piano-forte music, published at Leipsic in 1802.

GALLERANO or GALERANO, (LEANDRO) chapel-master at Padua, published some sacred music at Venice in the year 1629.

GALLI, (FILIPPO) an Italian tenor singer, lately engaged at Venice.

GALLIARD. See GAILLARD.

GALLIMARD published at Paris, in 1754, a treatise entitled "*La Théorie des Sons applicable à la Musique, où l'on démontre, dans une exacte Précision, les Rapports et tous les Intervalles diatoniques et chromatiques de la Gamme.*"

GALLINI, an Italian pianist and composer for his instrument. Some of his music has been published by Clementi.

GALLIOTTI, (S.) an instrumental composer. Some of his works were published at Amsterdam in 1762, and some at Berlin in 1790.

GALLO, (IGNAZIO or ANTONIO) born at Naples in 1689, was a pupil of Alessandro Scarlatti. On the completion of his studies he displayed great talents for tuition, and became master of the conservatory of *La Pietà*, and on its suppression, of that of *Loretti*. Gallo devoted himself wholly to instruction, and superintended several conservatories. His pupils occupied his whole attention, and his labours in this branch were too incessant to allow him time for composition. If he has left a great name, without leaving any great work, it must be attributed to his principles of instruction, which were so excellent as powerfully to contribute to the rapid progress of the art. In fact, the school of Naples was daily strengthened by the zeal of such men as Gallo, and by the researches of those who devoted themselves exclusively to the production of theoretical works. When an art expands, and is purified by the acquisition of great compositions, the homage of public gratitude is not only due to those who have produced them, but in a great degree to those who inculcate precepts and principles upon which they are founded, or which they establish. Such was Gallo, and his labours have not been less valuable to his school than the works of the best composers.

GALLO, (DOMENICO) of Venice, was a violinist and church composer. He composed likewise some instrumental music, about the year 1760.

GALUPPI (BALDESSARO) was born in the little island of Burano, near Venice, and was the most captivating composer of the Venetian school. His father taugh

him the first rudiments of music, and afterwards he had Lotti for his master. His two first operas were produced in 1722, and he succeeded equally in every species of vocal music. For the church St. Mark at Venice, of which he was long the chapelmaster, and for the conservatory of the *Incurabili*, where he also presided several years, he composed many masses, oratorios, and motets. The number of operas, serious and comic, which he composed for the principal theatres of Italy before his departure for Petersburg in 1766, exceeded seventy; one of them, that of "*Siroe*," has been published in this country. This ingenious and fertile composer died at Venice in 1785, at the age of eighty-four; and he seems, during his long life, to have constantly kept pace with all the improvements and refinements of the times, and to have been as modern in his dramatic music, to the last year of his life, as ever.

GAMBERINI, (Antonio) an Italian dramatic composer between the years 1783 and 1791.

GAMBLE, (John) an English violinist and composer, in the service of Charles II. He published "*Ayres and Dialogues*," London, 1657.

GAMBOLD (Johann) published some sonatas for the harpsichord at Leipsic, in 1787.

GANDINI, an Italian composer, now living. He lately brought out, at Turin, the opera of "*Il Ruggero*," which was unsuccessful.

GARAT, (Joseph Domenico Fabry) born at Bourdeaux in 1775, was the son of a celebrated advocate to the parliament of that town, and brother of Pierre Garat, the celebrated professor of singing. J. Garat has published eight collections of romances, which are much admired. He is an excellent singer.

GARAT, (Pierre) late professor of singing at the conservatory of Paris. He received his first instructions of Lamberti, and subsequently studied under Francis Beck at Bourdeaux. P. Garat was esteemed an excellent tenor singer of the French school, with an astonishing compass and variety of voice. He first sang in public at Paris, in the year 1795, after which time he visited different towns of Germany, and also Madrid; and, in the year 1802, was engaged in the service of the emperor of Russia, from whence he returned to France with a pension. Garat has composed several collections of romances, also an excellent "*Méthode de Chant*." He died in 1823 at Paris, in the sixty-third year of his age.

GARAUDE, (Adolphe) born at Nanci in 1779, where his father was a counsellor to the parliament, found himself obliged, in the course of the French revolution, to take advantage of the musical art, which had only been considered as an ornamental part of his education. After having studied for some time under several Italian masters, he devoted himself to the teaching of singing and composition. Garaudé has published several collections of romances, of which he has also written the words. He has likewise composed much instrumental music, and written a "*Méthode de Chant*," which is very highly esteemed in Paris.

GARBRECHT, a mechanic at Konigsberg, has, with the assistance of the deacon Wasiansky, manufactured a bow-harpsichord of superior quality. He is said by Gerber, in his Lexicon, to be unwearied in his application to the improvement of this instrument. See Hohlfeld.

GARCIA, (Manuel.) This celebrated tenor singer was born at Seville, in Spain, in the year 1782. He received his first musical instruction from the age of seven, at the *Collegiale* of his native town, and subsequently studied under Ripa. He has sung with the greatest applause at the principal Italian theatres of Madrid, Paris, Rome, Naples, Turin, and London. Garcia has composed much music for the church and theatre. Amongst his principal dramatic works are, "*Quien porfia mucho alcanza*," (Op. com.); "*El Reler de Madera*," (Op. com.); "*El Poeta calculista*," (Op. com.); "*La Florinda*," (Op. com.); "*Le Califfo de Bagdad*," (Op. com.); "*La Donzella di Raab*," (Op. ser.); "*Le Prince d'Occa-*

*sion,*" (Op. com.); "*Il Fazzoletto,*" (Op. com.); "*La Mort du Tasse,*" (Op. ser.); "*Florestan, ou le Conseil de Dix,*" (Op. ser.) The above operas have all been performed. The following have not yet appeared: "*Gulistan,*" (Op. com.); "*Zemire and Azer,*" (Op. com.); "*L'Inconnu,*" (Op. com.); "*Le Joseph,*" (Op. ser.); "*Le grand Lama,*" (Op. ser.); "*Les deux Contrats,*" (Op. com.); &c. His other compositions consist of "*Endimione,*" (a cantata for three voices) and several masses, one of which was greatly admired in 1822, when performed at the Bavarian chapel in London. Garcia was engaged as principal male singer at the King's theatre, in the season of 1824. His voice has extensive compass, considerable power, and extreme flexibility; and his acting, both in tragedy and comedy, is in the highest degree impressive and energetic.

GARDI, (Francesco) an Italian dramatic composer, between the years 1785 and 1794.

GARDNER, (Charles) professor of music at Gresham college, London, in 1752.

GARNERIUS, a learned musical theorist, lived at the close of the fifteenth century. He was fixed on by Ferdinand, king of Naples, to form an academy of music, conjointly with Gaffurius.

GARNIER, professor of the hautboy to Louis XVI. He published some music for his instrument, at Paris, in 1788.

GARNIER, le jeune, a professor of the flute, and performer in the opera orchestra at Paris, in 1799. He has published some music for his instrument.

GARNIER, musician to the king of Poland, published a method for the pianoforte in 1766.

GARNIER, a violinist at Paris, published some instrumental music since the year 1792.

GARTH, (John) of Durham, an English composer of instrumental music about the year 1769.

GARULLI, (Bernardino) an Italian composer of vocal music, published at Venice in 1562 and 1565.

GASPAR, a composer, whose works are much praised by Franchinus. He lived in the latter half of the fifteenth and beginning of the sixteenth century. Dr. Burney discovered a mass by this composer among the collection of music in the British Museum: it is dated 1508.

GASPAR (Michael) printed in London, in 1783, a work entitled "*De Arte Medendi apud priscos, Musices ope atque Corminum, &c.*"

GASPARD, a french composer of instrumental music, about the year 1777.

GASPARINI, (Francesco) born at Lucca about the year 1650, was one of the most celebrated vocal composers of the last century. He excelled equally in chamber and theatrical music. His cantatas are esteemed among the finest of the kind that have ever been published, and his operas, of which he composed a great number, are scarcely exceeded by those of Scarlatti. He joined with Albinoni in the composition of the opera of "*Engelberta,*" and was living at Rome in the year 1723. His printed works are "*Cantate da Camera à Voce sola,*" published at Lucca in 1697; and a treatise entitled "*L'Armonico prattico al Cimbola, regole per ben suonare il Basso,*" published at Venice in 1708.

GASPARNI, (Quirino) a composer of church music, and also some instrumental pieces, previously to the year 1797. He was chapel-master to the king of Sardinia at Turin, about the year 1770.

GASSE, (Ferdinand) a Neapolitan, was pupil of Gossec at the Paris conservatory, and gained the prize for composition in 1805. He afterwards went to Rome, where he has composed some sacred and dramatic music.

GASSMAN, (Florean Leopold) chapel-master to the emperor of Germany, and supervisor of the Imperial library of music at Vienna, was born in Bohemia in 1729. He composed some church music, likewise some operas and instrumental pieces. His quartets, when compared with those of Haydn, are stiff and ice-cold compositions. Gassman was one of the masters of Salieri,

who succeeded to his appointments of chapel-master, &c. at Vienna.

GASTOLDI. See CASTOLDI.

GATAYES, (G.) a harpist at Paris; he has published a method for the guitar, and much harp music, since the year 1800; also some romances, among the most pleasing of which is "*Le pauvre Aveugle.*"

GATES, (BERNARD) teacher of the choristers at the chapel royal in London, about the year 1710. Handel's oratorio of *Esther* was performed in the house of Gates, and met with considerable applause, inducing, as it is said, its composer to persevere in that style of music. Gates died in 1773, in the eighty-seventh year of his age.

GATTI (J. THEOBALDE, called THEOBALDO) was born at Florence. It is said of him, that being charmed with the music of Lulli, which had reached him even in his native country, he went to Paris to compliment that celebrated musician, and in all his compositions studied to emulate him; and at length discovered himself to be a meritorious pupil of that great man, by two operas, which he had caused to be represented in the royal academy of Paris. He died at Paris, in the year 1727, at an advanced age, having, for fifty years, been a performer on the bass-viol in the orchestra of the opera.

GATTI (ABBE) was born at Mantua, and reckoned one of the most agreeable composers of Italy, about the year 1790. His opera, "*Olimpiade,*" was performed at Placenza, in 1784, and his "*Demofoonte*" at Mantua, in 1788.

GATTUS, (SIMON) a Venetian composer of church music about the year 1579.

GAUBERT, (D.) professor of singing at Paris, has published "*Nouveau Recueil de six Romances avec Accompagnement de Piano,*" Paris, 1802; also "*Cinquième Eglogue de Virgile, et quatre Romances,*" Paris, 1803.

GAUDE, a young German composer of instrumental music, published at Offenbach, Bonn, and Hamburgh.

GAUDIO, (ANTONIO DEL) a dramatic composer at Rome in the latter half of the seventeenth century.

GAUTHEROT, (Madame LOUISE) a celebrated female violinist, was considered, in 1790, among the most celebrated players on that instrument. She died in 1808.

GAUTHIER, (DENIS, surnamed the Elder) an admired French lutist. The principal pieces of the elder Gauthier are those entitled "*L'Immortelle,*" "*La Nonpareille,*" and "*Le Tombeau de Mezangeau.*" There was also another Denis Gauthier, who composed some much admired lessons for the lute, of which the most esteemed are those entitled "*L'Homicide,*" "*Le Canon,*" and "*Le Tombeau de Lenclos.*"

GAUTHIER, (PIERRE) a musician of Provence, was director of an opera company, which exhibited, by turns, at Marseilles, Montpellier, and Lyons. He embarked at the Port de Cette, and perished in the vessel, at the age of fifty-five, in 1697. There is extant of his composition a collection of duos and trios, which is much esteemed.

GAUZARGUES, (CHARLES) chapel-master to Louis XV. He is the author of "*Traité de l'Harmonie à la portée de tout le Monde,*" published at Paris in 1798.

GAVAUDAN, (MADAME) a very pleasing comic actress and singer at the *Théâtre Feydeau* at Paris. She retired from the stage about the year 1820.

GAVEAUX, (PIERRE) composer to the *Opera Feydeau* at Paris, was born at Bezieres in 1764. He became chorister in the cathedral of that town at seven years of age, and in less than two years was able to read every description of music, and in all cliffs, at sight. He subsequently went to Bourdeaux, and was attached to one of the churches as tenor singer: here he received lessons in composition from Francis Beck, and composed several motets, which met with the approbation of his master. Gaveaux then engaged in the theatrical career, first at Bourdeaux, and afterwards at Montpellier; at length, in 1789, he made his *début* at the *Théâtre des Tuileries*, (then named *Théâtre de Monsieur*) taking the principal tenor parts, and becoming the

chief support of that theatre till the time of the union of the *Feydeau* and *Opera Comique* in 1800. The following is a list of the principal operas composed by Gaveaux:

Op. 1. "*L'Amour filial, ou Jambe de Bois,*" in 1792.—2. "*La Chaumière Indienne, ou le Paria,*" 1791.—3. "*La Famille Indigente.*"—4. *Les deux Hermites,*" 1792.—5. "*La Partie quarrée.*"—6. "*Delmon et Nadine.*"—7. "*Le petit Matelot.*" 8. "*Le Traité nul,*" 1796.—9. "*La Gasconade.*"—10. "*Les Noms supposés.*"—11. "*Les deux Jockies.*"—12. "*Sophie et Moncars.*"—13. "*Léonore, ou l'Amour Conjugal.*"—14. "*La Locataire,*" 1799.—15. "*Le Diable Couleur de Rose.*"—16. "*Le Trompeur trompé.*"—17. "*Lise et Colin.*"—18. "*Owinska.*"—19. "*Céliane.*"—20. "*Tout par hasard.*" Besides these dramatic pieces, most of which were successful, Gaveaux has composed some romances and instrumental music. His lively air, "*La Pipe de Tabac,*" has been popular throughout Europe.

GAVINIES, (Pierre) a celebrated French violinist, was born at Bourdeaux in 1726. At fourteen years of age, he made his *début* as a performer at the *concert spirituel* at Paris, when Viotti, having heard his playing, designated him as *Le Tartini de la France.* Gavinies published three operas of sonatas, and several concertos. A year before his death, which took place in 1799, he published a collection of violin music, entitled "*Les vingt-quatre Matinées;* most of the pieces in it are extremely difficult. The only dramatic work of Gavinies is, "*Le Pretendu,*" an *intermède,* performed with success, at the Italian theatre at Paris, in 1760. In 1794, he was appointed professor of the violin at the Paris conservatory.

GAWLER, an organist in London, and author of—1. "*Harmonia Sacra; a Collection of Psalm Tunes, with Interludes, with a Thorough-bass, forming a most complete Work of Sacred Music;*" London, published by Clementi.—2. "*Dr. Watts's Divine Psalms.*"—3. "*Lessons for the Harpsichord.*"—4. "*Eleven single Voluntaries for the Organ.*"—5. "*Twenty-four Interludes or short Voluntaries for the Organ.*"

GAYE, chamber-musician to Louis XV. An anecdote is related of him, that having spoken disrespectfully of the bishop of Rheims, he feared being deprived of his situation at court; falling, therefore, at the feet of the king, he acknowledged his fault, and requested pardon. A few days afterwards, as he was singing mass in the king's presence, the archbishop of Rheims took occasion to remark to his majesty, with a view of procuring the dismissal of the musician, "*C'est dommage, Sire, le pauvre Gaye perd sa voix.*" "*Vous vous trompez,*" *dit le Roi,* "*il chante bien, mais il parle mal.*"

GAYER, (Johann Joseph G.) chamber-musician to the landgrave of Hesse-Darmstadt, was born in 1748. He composed an oratorio entitled "*Der Engel mensch und Fiend,*" six masses, and some motets; also a variety of instrumental music.

GAZZANIGA, (Giuseppe) of Venice, was chapel-master at Verona, and a pupil of Sacchini. He resided for a long time at Vienna, and composed many Italian operas between the years 1783 and 1792.

GEARY, an English composer of canzonets and piano-forte music, published since the beginning of the present century. (Goulding's Cat.)

GEBAUER. There were four brothers of this name, resident at Paris; each of them composed instrumental music between the years 1790 and 1800, chiefly for wind instruments. Many of their quartets, which they played together in public, were much admired. One of the brothers published "*Sixty Methodical Lessons, as Duets, for two Flutes, for the Use of Beginners,*" a work which is much esteemed in Germany.

GEBEL, (Georg) the elder, organist at Breslau, was born there in 1685. He published much music for the harpsichord, and many compositions for the church. He died about the year 1750.

GEBEL, (Georg) the younger, son of the preceding, and born at Breslau in 1709, was chapel-master to the prince of Schwartzburg Rudolstadt. His works are very

voluminous, consisting chiefly of compositions for the church, and five operas. He died in 1753.

GEBHARD, (Paul) author of six quatuors for the violin, published at Lyons about the year 1780.

GEBHARD, (Johann Gottfried) a musician at Barby, in Saxony; he published some collections of piano-forte music at Leipsic, between the years 1784 and 1788.

GEERE, a composer of church music about the year 1770.

GEHOT, (John) a violinist and composer in London in 1784, published in that year "*A Treatise on the Theory and Practice of Music;*" also "*The Art of Bowing the Violin*," and "*The complete Instructor for every Instrument.*" He is likewise the author of some instrumental music, published at Berlin and Paris.

GEHRICK, author of some instrumental music for the piano-forte, published at Vienna in 1796.

GEHRING, (Johann Wilhelm) chapel-master at Rudolstadt after the death of Gebel, was a celebrated performer on the bassoon, and composer for his instrument. He died in 1787.

GELINECK, (G.) a performer on the double bass, at the *Grand Opera* at Paris, and composer of a collection of waltzes, &c. for the harp, published about the year 1798.

GELINECK (Herrmann Anton, called Cervetti) was born in Bohemia in 1709. He was a celebrated violinist, and spent much of his life in France and Italy. He died at Milan in 1779.

GELINEK, (Abbe P.) a good pianist, and admired composer for his instrument, was born in Bohemia in 1760. About the year 1795, he resided in the house of a nobleman at Vienna, in which town he has published much piano-forte music, especially airs with variations, up to the present time.

GELLI, (Philippo) of Rome, an Italian composer, now living. He lately brought out, in that city, the opera of "*Il Corsaro,*" which failed.

GEMINIANI, (Francesco) a native of Lucca, was born about the year 1666. He received his first instructions on the violin of Carlo Ambrogio Lonati, of Milan, commonly called Il Gobbo, a celebrated performer on that instrument, who set the opera of "*Ariberto and Flavio,*" for Venice, in 1684. After this, Geminiani studied counterpoint at Rome, under Alessandro Scarlatti; he also, in that town, became a pupil of Corelli on the violin. Having finished his studies, Geminiani went to Naples, where, from the reputation of his performance at Rome, he was at once placed at the head of the orchestra; but, according to the elder Barbella, he was soon discovered to be so wild and unsteady a timist, that instead of regulating and conducting the band, he threw it into confusion; as none of the performers were able to follow him in his *tempo rubato*, and other unexpected accelerations and relaxations of measure. After this discovery, the younger Barbella assured Dr. Burney that his father, who well remembered Geminiani's arrival at Naples, said he was never trusted with a better part than the tenor, during his residence in that city.

He arrived in England in the year 1714. In 1716, he published, in London, his first work, dedicated to baron Kilmansegge, consisting of twelve solos for the violin, which, though few could play, yet all the professors allowed them to be still more masterly than those of Corelli. In 1726, he formed Corelli's first six solos into concertos, and soon after, the last six. He likewise selected six of his sonatas for the same purpose; and imitating his style in composing additional parts to them, manifested how much he respected the originals. It was not till the year 1732 that Geminiani published his first six concertos, which he called his "*Opera Seconda,*" and dedicated to the duchess of Marlborough. Soon after this, his "*Opera Terza,*" or second set of concertos, appeared; which established his character, and placed him at the head of all the masters then living, in this species of composition.

His second set of solos, commonly called

his French solos, either from their style, or their having been composed and engraved in France, was published in 1739. These were admired more than played; as, about this time, it became more than ever the fashion for public solo players to perform only their own compositions, and others were unable to execute them. His third set of concertos, which appeared about the year 1741, was so laboured, difficult, and fantastical, as never to be played in either public place or private concert.

His long promised work, with the title of "*Guida Armonica*," published in 1742, appeared too late; for though there are many combinations, modulations, and cadences, that would open the mind and enrich the memory of a young student in harmony, he promised too much, and his authority in the kingdom was diminished by new music and new performers, as well as by his own frequent change of sentiment: setting up, at one time, as a mode of perfection, what he would despise and condemn at another.

His "*Treatise on good Taste, and Rules for playing in good Taste*," did not appear till about 1747; but that was too soon for the present times. Indeed, a treatise on good taste in dress, during the reign of queen Elizabeth, would now be as *useful* to a tailor or milliner, as the rules of taste in music, forty years ago, to a modern musician.

In 1748, he published his "*Art of playing on the Violin*," which was a very useful work in its day; the shifts and examples of different difficulties and uses of the bow, being infinitely superior to those in any other book of the kind, or, indeed, oral instruction which the nation could boast, till the arrival of Giardini.

His composition called the "*Enchanted Forest*," in which he endeavoured, by mere sound, to represent to the imagination of an audience all the events in the episode of the thirteenth book of Tasso's *Jerusalem*, was published about 1756. But music has never the power, without vocal articulation, to narrate or instruct; it can excite, paint, and soothe our passions, but is utterly incapable of reasoning or conversing to any reasonable purpose.

Besides these practical and theoretical works, he published two books of "*Harpsichord Pieces*," that are rendered impracticable by crowded harmony and multiplied notes; and two books upon the "*Art of Accompaniment*," which are only intelligible to those who no longer want such assistance, and, if practised, would be intolerable to singers and solo players, who wish to be heard through the tinkling of a harpsichord.

Geminiani was seldom heard in public during his long residence in England. His compositions, scholars, and the presents he received from the great, whenever he could be prevailed upon to play at their houses, were his chief support. In 1731, he advertised a weekly concert of music, to be carried on at Hickford's room by subscription, and at which he played the first violin himself. In 1741, he had a benefit concert at the little theatre in the Haymarket, by command of some of the royal family; and in 1749, a *concerto spirituale*, during Lent, at Drury-lane theatre, in which he led the band, and played a concerto from the fifth solo of his fourth opera, and the tenth solo of the same set. The unsteady manner in which he led, seemed to confirm the Neapolitan account of his being a bad mental arithmetician or calculator of time. After this, he went to Paris, where he continued till 1755, when he returned to England, and published a new edition of his two first sets of concertos. In 1761, he went to Ireland, to visit his scholar Dubourg, master of the king's band in that kingdom, who always treated him with great respect and affection. It is supposed that his death was accelerated there the next year, by the loss of an elaborate treatise on music, which he had been many years compiling, and which, by the treachery of a female servant, was conveyed out of his room, and could never be recovered. Surviving this loss but a short time, he died at Dublin, in 1762, at the great age of ninety-six.

GEMMINGEN, (EBERHARD FRIEDRICH BARON DE) privy-counsellor to the duke of Wurtemburg about the year 1784. He was a musical amateur of superior taste and acquirements, and composed six symphonies, and much piano-forte music, which has been greatly admired.

GENARD, a composer of instrumental music at Paris, in 1820.

GENERALI, an Italian composer of the comic opera "*La Contessa di colle erboso,*" performed at Munich in 1823; also of "*La Testa maravigliosa.*" A curious trio on one note, by this composer, is published in the *Vocal Anthology*.

GENST, a composer of music for the flute, published at Paris.

GENTILI, (GEORGIO) a violinist and composer of instrumental music at Venice, at the commencement of the last century.

GEORGE, (SEBASTIAN) a pianist and composer for his instrument at Moscow, was born at Mentz: his publications bear date from the year 1796.

GEORGE, (J. P.) son of the preceding, is also a pianist and composer for his instrument at Moscow: his compositions are dated from the year 1797.

GEORGES, (LE CHEVALIER DE SAINT) born at Guadaloupe, died at Paris in a state of indigence in 1801. He was equally remarkable for his skill in gymnastic exercises, and for his talent as a violinist. He led the band at the concert of amateurs at Paris in 1770. St. Georges composed some violin music, and also an operetta, called "*La Chasse.*"

GEORGIO, (ABBE) an amateur composer of instrumental music at Vienna, towards the close of the last century.

GERARD (HENRI PHILIPPE) was born at Liege in 1760. At the formation of the Paris conservatory, he was appointed professor of singing. Mons. Gerard has published but few works, though much of his music in manuscript is known and admired by amateurs.

GERBER, (HEINRICH NICHOLAS) organist to the Prince of Schwartzburg, at Sondershausen, was born in 1702. He studied composition at Leipsic under Sebastian Bach. His works consist chiefly of preludes and fugues for the organ and piano.

GERBER, son of the preceding, was born in 1746, and succeeded his father as organist at the court of Sondershausen. He is well known as the author of the "*Neues Historisch-Biographisches Lexicon der Tonkünstler,*" Leipsic, 1812, 4 vols. 8vo. This is by far the most valuable work on musical biography which has been published on the continent, and is especially rich in its accounts of the composers of the German school.

GERBERT, (MARTIN) prince-abbot of the convent of Benedictines, and of the congregration of St. Blaise, in the Black Forest, was born in 1720, at a small town in Austria. He united to extensive learning the most elevated mind, and simple and amiable character. Having frequently in his youth had opportunities of hearing excellent music in the chapel of the duke of Wurtemburg, at Ludwigsburg, and even of occasionally singing himself, he imbibed that affection for music to which we are indebted for his learned and toilsome researches on the history of that art. With a view to render these researches more profound and useful, he undertook to travel for three years in France, Germany, and Italy; and was enabled, through his authority in the church, to discover the most secret treasures of musical literature, by obtaining admittance into the libraries of the convents, and thus collecting from the fountainhead the materials for his history of church music. At Bologna he became intimate with P. Martini. They agreed to communicate to each other their different knowledge; and that P. Martini should write the history of music in general, while Gerbert confined himself exclusively to that of the church. The number of seventeen thousand authors, that Martini had collected, certainly astonished Gerbert, but he says that he acquainted him with a still greater number existing in the German libraries. In 1762, he announced his intention of writing a history of church music, by a printed prospectus, and soliciting any information that

could be given on the subject. This prospectus is to be found in the critical letters of Marpurg. He finished this work in six years, though, in the interval, (the 23d of July, 1768) the abbey and valuable library belonging to it became a prey to the flames, occasioning the loss of a great part of his materials, and likewise of his time, which he was obliged to employ in giving directions for the construction of a new edifice. This work is in two volumes, and contains many prints; it is entitled, "*De Cantu et Musicâ Sacrâ, a primâ ecclesiæ ætate usque ad præsens tempus. Auctore Martino Gerberto, Monasterii et Congregationis St. Blasii de Silvâ Nigrâ Abbate, Sacrique Romani Imperii Principe. Typis San-Blasianis,* 1774. Gerbert divided his history of church music into three parts: the first finishes at the pontificate of St. Gregory; the second goes as far as the fifteenth century; and the third to his own time. But the work which has given the prince-abbot Gerbert the greatest title to gratitude from artists and literati, is one of far more importance, published in 1784, under the title of "*Scriptores Ecclesiastici de Musicâ Sacrâ potissimum. Ex variis Italiæ, Galliæ et Germaniæ codicibus Manuscriptis collecti et nunc primum publicâ luce donati; à Martino Gerberto Monasterii et Congregat. S. Blas. in Silvâ Nigrâ Abbate, S. A. R. I. P. Typis San-Blasianis,* 1784. This is a collection of all the ancient authors who have written on music, since the third century to the invention of printing, and whose works had remained in manuscript. The learned amateur has by this work rendered an immortal service to the science of music. Unfortunately, it is now very difficult to procure a copy of this book. M. Forkel has given an extensive analysis of it in his *Histoire de la Musique.* The abbot Gerbert kept up a constant correspondence with the celebrated Gluck. He died in his seventy-third year, in 1793.

GERBINI, (Mlle. Lugia) an amateur performer on the violin, and pupil of the celebrated Viotti. In 1799, she went to Lisbon, where she performed some concertos on the violin, between the acts, at the Italian theatre. She afterwards engaged at the same theatre as singer, and proved herself equally powerful as in instrumental music. In 1801, she went to Madrid; and also, a few years since, performed on the violin at some public concerts in London.

GERL or GOERL, (Franz) a composer of dramatic and other music, who has resided at Vienna and at Brunn. His compositions bear date since the year 1794.

GERLIN, (J. P.) a French composer, about the year 1780. Among the French airs which appeared at Amsterdam at that time were many of his composition.

GERN, (G.) a German bass singer at Berlin, since the year 1801. He has a younger brother, who is also a bass singer at Manheim.

GERSTENBERG, (Johann Wilhelm von) consul to the king of Denmark, residing at Lubec, was born at Tondern in 1737. He was a most able and enlightened amateur musician. He wrote two dissertations, the first on Italian lyric poetry, the second on the manner of figuring chords.

GERSTENBERG, (J. D.) a German composer of vocal and instrumental music, resident at Petersburg since the year 1795.

GERVAIS, (Charles Hubert) a French composer of dramatic and other vocal music. He died at Paris in 1744.

GERVAIS, (P. N.) senior, was born at Manheim. He was one of the best violin pupils of Fraenzl. He died at Lisbon in 1795. Some of his music for the violin is published at Paris.

GERVAIS, (Andreas) a younger brother of the preceding, also a pupil of Fraenzl, was, in 1799, violinist at the Manheim theatre.

GERVASONI, (Carlo) chapel-master at Borgo-Taro, published, in 1800, two volumes octavo, entitled "*La Scuola della Musica.*"

GESTEWITZ (Friedrich Christoph) was born in Germany in 1753, and studied music under Hillier. In 1790, he was director of the music at the Italian theatre at Dresden. He composed some sacred music,

also several dramatic pieces and piano-forte music. He died at Dresden in 1805.

GESUALDO, (CARLO) prince of Venosa, (a principality of the kingdom of Naples) flourished about the latter end of the sixteenth century. He was the nephew of cardinal Alphonso Gesualdo, archbishop of Naples, and received his instructions in music from Pomponio Nenna. The writers of all countries give to this prince the character of being an extremely learned, ingenious, and artificial composer of madrigals. He is generally supposed to have imitated and improved that plaintive kind of air which distinguishes the Scots melodies, and which has been brought to considerable perfection in the preceding century. Dr. Burney, however, says, that, in a very attentive perusal of the whole six books of the prince of Venosa's madrigals, he was utterly unable to discover the least similitude to, or imitation of, the Caledonian airs; and, instead of giving to his compositions the unlimited praise that has been so liberally bestowed by others, he says, that "so far from Scots melodies, they seem to contain no melodies at all; nor, when scored, can we discover the least regularity of design, phraseology, rhythm, or indeed any thing remarkable, except unprincipled modulation, and the perpetual embarrassments and inexperience of an amateur in the arrangement and filling up of the parts." Notwithstanding this opinion of Dr. Burney, which, indeed, few persons would venture to question, it is well known that Geminiani has often declared, that "he laid the foundation of his studies on the works of the prince de Venosa." The first five books of his madrigals were published in parts, in 1585, by Simon Molinaro, a musician and chapel-master of Genoa. In the year 1593, the madrigals of the prince of Venosa (six books) were published together by the same person. The pieces contained in this edition were upwards of a hundred in number. Two other collections were afterwards printed, but it is probable that the edition of 1613 contains the whole of his works.

GEYER, (JOHANN ÆGIDIUS) an amateur musician, resident at Leipsic since the year 1799. He composed much piano-forte and vocal music of merit. He died in the prime of life, in the year 1808.

GEZEK, (WENZEL) an organist at Prague, of some celebrity as a church composer. He was born in 1733.

GHERARDESCA, (FILIPPO) born at Pistoia, was a pupil of Martini. He published, subsequently to the year 1767, some operas, which were performed at different Italian theatres. In 1770, he composed for Pisa. Some time afterwards, he published at Florence, six sonatas for the piano-forte, with a violin accompaniment. Among his best compositions, is a "*Requiem*," composed after the death of Louis I. king of Etruria. It is considered a masterpiece of its kind. Gherardesca died at Pisa, in 1808, aged seventy.

GHERARDINI, (FILIPPO) a pianist in the opera band at Paris in 1783.

GHION, an excellent violinist in the service of the king of Sardinia.

GHIRARDUZZI, a celebrated Italian violinist in the early part of the last century.

GIACOBBI, (GIROLAMO) born at Bologna. He wrote some church and dramatic music. In 1610, he composed the music of the opera of "*Andromeda*." Giacobbi is one of the earliest musical classics of the Bolognese school.

GIACOMELLI, (GEMINIANO) of Parma, first appeared at Venice as an opera composer, in the year 1724. He was a pupil of Capelli, and had a lively imagination, that furnished him with agreeable flights, which, from their novelty, afforded much pleasure, and contributed not a little to propagate and establish the taste of subsequent ages.

GIACOMETTI, (ABBATE) a celebrated church composer at Verona, in the year 1770.

GIACOMO published at Augsburg, in 1751, three solos for the violin.

GIAI, (GIOVANNI ANTONIO) an Italian composer, composed for the theatre at Vienna, an opera entitled "*Mitridate*,"

which was afterwards performed at Venice in 1730.

GIANELLA, (Luigi) a celebrated flutist at Paris, has published some duets, trios, and concertos for his instrument, since the year 1803.

GIANNOTI, a performer on the double bass, at the grand opera at Paris, in the year 1739. He wrote a treatise on composition, published in the year 1759, entitled "*Le Guide du Compositeur.*"

GIARDINI, (Felice) a native of Piedmont, when a boy, was a chorister in the *Duomo* at Milan, under Paladini, of whom he learned singing, the harpsichord, and composition; but having previously manifested a disposition and partiality for the violin, his father recalled him to Turin, in order to receive instructions on that instrument of the famous Somis. But though his preference to the violin, upon which he soon became the greatest performer in Europe, seems a lucky circumstance, yet he had talents which would have made him a superior harpsichord player, had he continued to practise that instrument. But he told Dr. Burney that he was perfectly cured of that vanity at Paris, by the performance of Madame de St. Maur, a scholar of Rameau, who played in such a manner, as not only made him ashamed of his own performance, but determined him never to touch the instrument again in serious practice. He went to Rome early in life, and afterwards to Naples, where, having obtained a place among *ripienos* in the opera orchestra, he used to flourish and change passages much more frequently than he ought to have done. "However," says Giardini, "I acquired great reputation among the ignorant for my impertinence; yet, one night during the opera, Jomelli, who had composed it, came into the orchestra, and seating himself close by me, I determined to give the *maestro di capella* a touch of my taste and execution; and in the symphony of the next song, which was in a pathetic style, I gave loose to my fingers and fancy, for which I was rewarded by the composer with a violent slap in the face; which," adds Giardini, "was the best lesson I ever received from a great master in my life." Jomelli, after this, was, however, very kind, in a different way, to this young and wonderful musician. Giardini came to England in 1750. His first public performance in London, was at a benefit concert for old Cuzzoni, who sang in it with a thin cracked voice, which almost frightened out of the litle theatre in the Haymarket, the sons of those who had, perhaps, heard her, at the great theatre of the same street, with ecstasy. But when Giardini played a solo and concerto, though there was very little company, the applause was so long, loud, and furious, as nothing but that bestowed on Garrick had ever equalled. Dr. Burney had met him the night before, at a private concert, with Guadagni and Frasi, at the house of Franks, Esq. who was himself one of the best dilettanti performers on the violin at that time, and says, "We were all equally surprised and delighted with the various powers of Giardini, at so early a period of his life; when, besides solos of his own composition, of the most brilliant kind, he played several of Tartini's in manuscript at sight, and at five or six feet distance from the notes, as well as if he had never practised any thing else. His tone, bow, execution, graceful carriage of himself and instrument; playing some of my own music, and making it better than I intended, or had imagined it in the warm moments of conception; and, lastly, playing variations extempore, during half an hour, upon a new but extraordinary kind of birthday minuet, which accidentally lay on the harpsichord; all this threw into the utmost astonishment the whole company, who had never been accustomed to hear better performers than Festing, Brown, and Collet." Such was the esteem which Giardini acquired in London, from his talents, that, in 1754, he was placed at the head of the opera orchestra. Two years afterwards, he joined Mingotti in the management of the opera; but although they acquired much fame, their management was not attended with much success.

During this period, Giardini composed several of the dramas which were performed. After the year 1763, Giardini retired from his situation with considerable loss, and entered upon the occupation of teaching in families of rank and fortune, at the same time continuing unrivalled as a leader, a solo player, and a composer for his favourite instrument. He resided in England till the year 1784, when he went to Naples, under the patronage of Sir William Hamilton. Here he contined five years, and then returned to this country, but his reception was not what it had formerly been. His health was greatly impaired, and, sinking fast under a confirmed dropsy, all his former excellence was lost. Instead of leading in all the most difficult pieces, he now played in public only the tenor in quartets, which he had recently composed. He attempted, but without success, a burletta opera, at the little theatre in the Haymarket, and at length, in 1793, was induced to go to Petersburg, and afterwards to Moscow, with his burletta performers. But he experienced only the most cruel disappointment in each of these cities. The general capricious character and splenetic disposition of Giardini, were his bane through life. He spoke well of few, and quarrelled with many of his most valuable friends. Nothing but his very superior musical talents could have upheld him during the time he was in favour with the public. Careless of his own interest, and inattentive to all those means which would have promoted his success in the world, he at length sunk under misfortunes of his own creating, and died at Moscow, weighed down by penury and distress.

GIBBONS, (Edward) elder brother of Orlando Gibbons, was a bachelor of music at the university of Cambridge, and was incorporated at Oxford in 1592. He was organist of the cathedral church of Bristol, and was also priest, vicar, sub-chanter, and master of the choristers there. In 1604, he was appointed a gentleman of the chapel royal. It is said that, in the rebellion, he furnished the king with the sum of a thousand pounds, for which act of loyalty he was afterwards very severely treated by those in power, who deprived him of a considerable estate; and, though at that time more than eighty years of age, he and three grandchildren which he maintained were actually turned out of their home. He was musical preceptor to Matthew Locke: and Anthony Wood says, that several of his compositions were deposited in the music school at Oxford.

GIBBONS, (Orlando) one of the most celebrated English musicians of his time, was a native of the town of Cambridge, and born in the year 1583. At the age of twenty-one, he was appointed organist of the chapel royal, and in 1622, (along with Dr. Heyther) obtained the degree of doctor of music, in the university of Oxford. Three years after this, being ordered to go to Canterbury for the purpose of attending the marriage solemnity between king Charles I. and Henrietta of France, (for which he had composed the music) he was seized with the small-pox, and died there at the age of forty-five. He was buried in the cathedral church of that city. In 1612, he published "*Madrigals in four parts, for Voices and Viols;*" but the most excellent of his works are his compositions for the church, namely, his services and anthems, of which there are many extant in the cathedral books. His anthem of "*Hosanna,*" is one of the most perfect models for composition in the church style now to be found. He composed the tunes to the "*Hymns and Songs of the Church, translated by George Wilthers;*" and some of his lessons for the virginal are preserved in the collection entitled *Parthenia.* The compositions of Orlando Gibbons are for the most part truly excellent; and the study of them cannot be too strongly recommended. The characteristics of his music are fine harmony, unaffected simplicity, and an almost unexampled grandeur. For choice of subjects, for skill in the management of them, and for flow of melody in all the parts, this great master was inferior to none of his contemporaries, and infinitely superior to most of

them. Specimens of his anthems are to be found in nearly all the miscellaneous collections of ancient sacred music that are extant. His five-part madrigal, "*The Silver Swan,*" which is a remarkably fine specimen of this species of music, is inserted in Dr. Crotch's publication, and also with a piano-forte accompaniment, in the *Vocal Anthology*. There is likewise a *preludium* for the organ, and other organ pieces of his composition, in Smith's *Musica Antiqua*.

GIBBONS, (Ellis) brother to the celebrated Orlando Gibbons, flourished about the year 1600. Two of his compositions are to be found among the collection of madrigals for five and six voices, edited by Morley, in London, in 1601, under the title of *The Triumphs of Oriana*.

GIBBONS, (Christopher) the son of the celebrated Orlando Gibbons, was, from his childhood, educated to the profession of music under his uncle, Ellis Gibbons, organist of Bristol. He had been a chorister in the chapel of Charles II., organist in private to his majesty, and organist of Westminster abbey. The king had so great a partiality for this musician, that he was induced to give him a personal recommendation to the university of Oxford, requesting that he might be admitted to the degree of doctor in music. This he was in consequence honoured with, in 1664. He died in the year 1676. C. Gibbons was more celebrated for his skill in playing the organ, than for his compositions. There are, however, many of his anthems extant, though we know of none that have been less printed. Those most celebrated are, "*God be merciful unto us,*" "*Help me, O Lord,*" "*Lord, I am not high-minded,*" and "*Teach me, O Lord.*" It is said that he assisted in the work entitled "*Cantica Sacra,*" containing English and Latin hymns and anthems, published in 1674.

GIBEL, (Otto) director of music, singer, and composer at Minden. He was born at Borg, in the island of Femern, and died in 1682.

GIBELLI, (Lorenzo) an Italian composer of church music, now resident at Bologna.

GIBELLO, (Laurentino) chapel-master at the church of St. Bartholomew at Bologna, about the year 1770. He was a pupil of P. Martini. Dr. Burney disputes his compositions having any other merit than that of harmony.

GIBERT, a French musician, composed many operas for the Italian theatre at Paris, and has published a work entitled "*Solfégés ou Leçons de Musique.*" He died at Paris in 1787.

GILDON, an English professor of the piano, and composer of piano-forte and vocal music, in the present century. (Goulding's Cat.

GILES (Nathaniel) was born either in or near the city of Worcester, and was admitted, in 1585, to the degree of bachelor in music, and about forty years afterwards, to that of doctor, in the university of Oxford. He was one of the organists of St. George's chapel at Windsor, and master of the boys there. In 1597, he was appointed master of the children, and afterwards, in the reign of King Charles I., organist of the chapel royal. He died in 1633, at the age of seventy-five. His compositions are chiefly services and anthems, many of which are understood to possess considerable merit.

GILLES, (Jean) of Tarascan, in Provence, was director of the music, or chapel-master in the church of St. Stephen, in Toulouse. He was a singer in the choir of the cathedral of Aix, and a fellow-pupil with the celebrated Campra. There are many fine motets by Gilles; several of them have been performed in the *concert spirituel* at Paris with great applause, particularly his "*Diligam te.*" But his capital work is a "*Messe des Morts,*" of which the following history is recounted by Laborde. "Two counsellors of the parliament of Toulouse died nearly at the same time, each of them leaving a son. The two youths were united in the closest friendship, and they agreed to join in celebrating a grand funeral service for their parents. They, consequently, engaged Gilles to compose a *Requiem*, allowing

him six months to complete the work. When the mass was finished, Gilles collected all the musicians in the town to assist at the rehearsal, inviting the most celebrated masters of the neighbourhood, and among others Campra and the abbé Madin. The composition was found to be admirable; however, the two young counsellors had changed their opinions, and would not have it performed. Irritated by this circumstance, Gilles said to one of them, "*Eh bien! elle ne sera exécutée pour personne, j'en veux avoir l'étrenne!*" "Very well, then, its first performance shall be for myself." In fact, he died a very short time after, when this mass was sung for him. It was subsequently used in 1764, at the funeral service in honour of Rameau, at the Oratoire church in Paris.

GIMMA, (Hyacinto) a learned Italian priest. He published a work at Naples in 1724, entitled "*Idea della Storia dell' Italia Literata,*" in 4to., in which is a dissertation on the rise and progress of Italian music.

GINGUENE, (P. L.) a French author and warm partisan of Piccini in the disputes between the Piccinists and Gluckists. He published a pamphlet entitled "*Entretien sur l'Etat actuel de l'Opéra de Paris.*" This book caused a violent critique from Monsieur Suard, which appeared in the *Mercure* of that time. He subsequently carried on a paper war with MM. Suard and l'abbé Arnaud, under the name of *Mélophile.* Ginguené has occupied himself much in the study of Italian literature, and the history of music. He wrote, conjointly with Framery, the article *Musique* in *L'Encyclopédie Méthodique.* Much of Ginguené's "*Histoire de la Musique*" is translated from Dr. Burney, whom, by the by, he might as well have quoted throughout the whole article of *Cantate,* which is one of the most interesting in the volume. In 1801, this writer published a very interesting memoir of the life and writings of Nicolas Piccini, where he appears to have acknowledged the errors of his youth. The partisans of Gluck, and even those of Piccini, were pleased with the moderation he at length observed towards the reformer of the French opera.

GINI, (Giovanni Antonio) chapel-master to the king of Sardinia, at Turin, about the year 1728. He composed the music of the operas of "*Mitridate*" and "*Tamerlano,*" also much other vocal music.

GIORDANI (Giuseppe) was a native of Italy. He came to England early in life, and resided so many years in London, that he was at length almost as well acquainted with the English language, and English style of music, as any individual of his time. In the year 1779, he entered into a speculation with Leoni the singer, by taking the theatre in Chapel-street, Dublin, for the performance of operas, in which the whole of the musical department was to be under his management. This connection continued about four years, Giordani composing the music, and Leoni superintending the singing. They had considerable encouragement, but owing, as it is supposed, to several improvident engagements which they made, they at length became bankrupts, and the concern was, of course, transferred to other hands. Giordani from this time continued to reside at Dublin, as a teacher of music, where he had several pupils of distinction. He married there the daughter of Mr. Wilkinson. He not only wrote, but has published much music of his Italian operas, which were in general well received. Those that are now in print are, "*Artaserse,*" "*Antigono,*" and "*Il Baccio.*" Of his English operas, the first that was published appears to have been, "*Perseverance, or the Third Time the best,*" performed in Dublin in the year 1789. His sonatas and other pieces for the piano-forte, as well as his single songs, both Italian and English, had a great sale. Besides the above, Giordani composed an oratorio entitled "*Isaac.*"

GIORDANI, (Giacoma) an Italian composer of some sacred music towards the end of the last century. He also published much piano-forte music in France.

GIORGI, a celebrated violinist and pupil

of Tartini, residing at Vienna in the year 1772.

GIORGI, (FILIPPO) a good Italian tenor singer towards the close of the last century. He first sung at the opera at Rome, and subsequently at that of Petersburg.

GIORGIS, (N.) a violin pupil of Viotti, published, at Paris, some concertos and airs with variations for his instrument. He was violinist at the chapel of the king of Westphalia about the year 1810.

GIORNOVICHI. See JARNOWICH.

GIOVANELLI DA VELLETRI (RUGGIERO) was a chapel-master and successor to Palestrina in the church of St. Peter at Rome. He was also a singer in the pontifical chapel. There is extant a collection of madrigals by Giovanelli, that were printed at Venice. He composed many masses, some of which have been much celebrated. He also published a work on music in 1581.

GIOVANNI DETTO DEL VIOLONE, (CARLO CESARINI) an Italian violinist and dramatic composer early in the last century.

GIOVANNINI, an Italian composer and celebrated violinist, resident at Berlin in 1740. He was in England for some time, and composed some dramatic and other music. He died in 1782.

GIRANECK, member of the chapel of the elector of Saxony, at Dresden. He died in 1760, and left some music of his composition for the violin, harpsichord, and flute.

GIRAUD, member of the French academy of music, composed, in conjunction with Berton, the opera of "*Deucalion et Pyrrha,*" which was performed in 1755. In 1762, he composed alone, "*L'Opéra de Société.*" His motets also met with much success in France.

GIRAULT, (A.) a French violinist and composer for his instrument. Some of his music has been published at Paris in the present century.

GIRBERT, (CHRISTOPH HEINRICH) director of the music at the theatre of the margrave of Anspach, Bayreuth, in 1785, was a celebrated pianist and composer for his instrument. Girbert was born in 1751.

GIRBINI, (MADAME) a celebrated female violinist and pupil of Pugnani. She published at Lisbon in 1799.

GIROLAMO DI NAVARRA, a Spaniard and very great musician, flourished in Italy about the year 1550.

GIROUST (FRANÇOIS) was born at Paris in 1730. At seven years old he was chorister at the church of Notre Dame, where he learnt composition under Goulet, music-master of that church. In 1775, the king named him master of the chapel royal, and afterwards superintendent of his music. Giroust composed several oratorios, any one of which would have rendered a composer celebrated. In that of "*Le Passage de la Mer-Rouge*" he surpassed himself. He also composed for the opera; but through cabal and envy his works did not appear there. It is affirmed by connoisseurs who have heard the overture of his "*Téléphe,*" that it is at least equal to that of "*Iphigénie.*" Giroust died at Versailles in 1799.

GITTER (J.) published at Manheim and Mentz, in 1784, three quatuors for the flute, violin, viol, and violoncello, and three duets for the violin.

GIULIANI, an Italian composer of vocal and instrumental music, published at Vienna towards the close of the last and commencement of the present century.

GIULINI, (ANDREAS) chapel-master at Augsburg. He was a profound theorist in music; he taught singing for the church, also composed much sacred and other music. He died in 1771.

GIULINI, (CONTE GIORGIO) a celebrated poet and composer at Milan in 1714. He died in 1780.

GIULINI, (SIGNORA) an Italian singer at the opera at Vienna. She made her *début* in 1791.

GIULLOU, an eminent French professor of the flute at Paris.

GIUSTI, (MARIA, called LA ROMANINA) a celebrated Italian singer. She performed at various towns of Germany, also in France, at the beginning of the last century.

GIUSTINI, (Ludovico) of Pistoia, an instrumental composer towards the middle of the last century. Some of his works were published at Amsterdam in 1736.

GIZZI (Dominico) was born at Aprino, in the kingdom of Naples, in 1680, and died at that capital in 1745. He was a celebrated singer, and in 1720 founded a school of singing, in which he formed the famous Conti, surnamed Gizziello, in honour of his master. The reputation of Gizzi as a citizen is purely traditional, as none of his works are now existing.

GIZZIELLO. See Conti.

GLAESER, (Carl Ludwig Trangott) born at Weissenfeld in 1747, was director of music at the seminary there, and composed much church and instrumental music. He died in 1797.

GLANZ, (Georg) chamber-musician, violinist, and composer to the duke of Wurtemburg, about the year 1760.

GLAREANUS, (Henry Loris or Lorit, called) because he was of Glaris, in Switzerland, was born in 1488. He first taught music at Cologne, and afterwards at Bâle, Paris, and lastly at Friburg, where he died in 1563. His music-master was J. Cochlaeus, and his preceptor in literature the celebrated Erasmus, with whom he was united in the strictest friendship. Erasmus, in his letters, represents Glareanus as a man of profound and universal learning, joining to the knowledge of philosophy, theology, and mathematics, that of poetry, geography, and history. The emperor Maximilian I. gave him a crown of laurel and a ring, as a mark of his esteem for his person and poetry. It is known that the Swiss, assembled at Zurich, recompensed magnificently the "*Panégyrique de l'Alliance des Cantons*," which Glareanus put into verse. In 1547, his "*Dodecachordon*," in one vol. appeared at Bâle. This work, which has now become scarce, is of great importance, inasmuch as it shows the state of practical music about the year 1500, that is to say, at the epoch of the Flemish school. The author establishes the twelve tones of the ecclesiastical chant, and gives on each of them a choice of musical pieces, for two, three, four, and frequently more parts, selected from the *chef-d'œuvres* of the best masters of his time. In this work are to be found documents respecting many of the best composers. Choron has republished much from this writer, in his great work on music.

GLASER, (Joseph Mich.) born at Erlangen in 1725, was a violinist in the chapel royal at Anspach. In 1775, he returned to Erlangen as town-musician, where he resided till his decease. Some symphonies of his composition were published at Amsterdam.

GLEDHILL, a good English violinist in the band of the King's theatre.

GLEICHMANN (Johann Andreas) was born in Germany in 1775. In 1794, he was made director of music to the court at Hildburghausen. He has composed much vocal and instrumental music.

GLEISZNER, (Franz) musician to the court at Munich, has composed an oratorio of considerable merit called "*Lazarus*," also much other vocal and instrumental music since the year 1795.

GLOEGGL, (Franz Xaver) chapel-master at Lintz in 1799, and founder of a music school there.

GLOESCH, (Carl Wilhelm) born at Berlin in 1732, was the only son of Peter Gloesch, a celebrated performer on the haut-boy. Carl Gloesch was, in 1765, chamber-musician and music-master to the royal family of Prussia. He died at Berlin in 1809.

GLOSSOP, (Mrs.) formerly Miss Fearon, an excellent English singer. She went to Italy a few years since for improvement in her art, and was lately engaged at the theatre of San Carlos, at Naples, to supply the place of Madame Fodor, and at a salary, it is reported, of thirty thousand francs (one thousand two hundred and fifty pounds) per annum.

GLUCK, (Christopher.) This celebrated musician was born in 1714, according to an authenticated certificate of his

baptism, at Weidenwangen in the Upper Palatinate, where his father was head forester to prince Lobkowitz. Early in his childhood, his family removed into Bohemia, where the father died, leaving his son still under age, and without either education or fortune. Nature, however, had in a great measure compensated young Gluck for these deficiencies, by gifting him with musical talents of the first order. This natural taste for music is common in Bohemia, where the rural population, as well as the inhabitants of towns, may be heard singing in parts and playing on various instruments in the fields or streets, and in groups, consisting of men, women, and children. Young Gluck, with very little instruction, soon became so remarkable for his skill on various instruments, that he determined on journeying from town to town to procure a livelihood as an itinerant musician. At length he wandered as far as Vienna, where his talent met with sufficient encouragement to enable him to obtain some little instruction, both in general education and in the principles of his favourite science. In 1736, he went in the suit of a nobleman to Italy; and at Milan, after taking lessons of the celebrated Martini, he was put upon prince Melzi's establishment as musical composer. Having given many proofs of his genius, he was at length selected to compose a grand opera for the theatre in that city. This work was entitled "*Artaxerxes*," and was produced at Milan in 1741. In this composition, Gluck depended entirely on his own genius, without asking the advice of any one, and by so doing, he avoided the usual routine of other composers. In fact, *expression* seemed to be his principal study, whilst he disregarded the dictates of usage and fashion. At the first rehearsal, which was attended by a considerable number of amateurs, one aria was wanting on account of some required alteration in the words; when Gluck perceiving that his music was much criticised, took advantage of the deficiency of the above air, and brought it out entirely after the Italian model; merely to please the ear, and without paying the least attention to the words, or to the relation of the music to the general character of the drama. This little *ruse* operated wonders at the second grand rehearsal, when it was whispered about by the dilettanti that this song was not the composition of Gluck, but of their favourite San Martini. Still Gluck took no notice of the above remark, and the first public representation of the opera took place, when the audience were almost unanimous in their approbation of the entire music, with the single exception of the air *à l'Italienne*, which they condemned as dull and inappropriate, the general outcry being, that it destroyed the unity and character of the whole opera. It was then that Gluck took signal vengeance on his hypercritics at the rehearsals, by himself avowing the air in question to be San Martini's composition. This opera so established his fame, that he immediately received orders to compose for several of the principal theatres in Italy. He in consequence produced "*Demetrio*" and "*Ipermnestra*" for Venice, "*Artamene*," for Cremona, and "*Alessandro nell' Indie*," for Turin: also composed successively for Milan, "*Demofoonte*," in 1742, "*Siface*," in 1743, and "*Phædra*," in 1744. Almost all these works were successful, and placed him in the highest rank of his profession. In 1745, he was invited to this country, where he composed an opera entitled "*La Caduta de Giganti*," and a pasticchio called "*Piramo e Tisbe;*" he also reproduced his "*Artamene.*" His "*Caduta de Giganti*" was performed at the King's theatre before the duke of Cumberland, in compliment to whom the whole was written and composed. The music had considerable merit, and the opera was tolerably well received, though it had only five representations. His "*Artamene*," which was produced in the same season, (1746) was also successful, and Monticelli was every night encored in the beautiful air "*Rasserena il mesto ciglio.*" "*Pyramo e Tisbe*" was a selection of the most beautiful airs from all his other works; but from their inapplicability as thus collected to the scenic representation, the pasticchio, as a whole,

disappointed the public; and soon after its representation, the composer quitted England, being much astonished to find that those airs which had been most effective in the operas for which they were originally composed, were without effect, when reproduced with other words and action. Gluck next proceeded to Copenhagen, and from thence to Germany, where he composed several theatrical and other works, and zealously applied himself to repair the defects of his education, both by the study of languages, and by associating himself with individuals distinguished in the literary world. One result of these pursuits was, his acquirement of bolder and more comprehensive ideas than had ever previously been conceived as to the effects producible by the union of poetry and music. He soon felt that those beautiful melodies, on the powers of which the Italians chiefly relied for the success of their vocal compositions, were in themselves only capable of pleasing the ear and could never reach the heart. When spoken to, concerning the pathos of certain celebrated Italian airs, he was known to reply, "They are charming, but," adopting an energetic Italian expression, "*they do not draw blood.*" It was from about this time that Gluck totally abandoned the Italian school of composition, seeming to think with the abbé Arnaud, that their opera is a concert to which the drama is a mere cloak. He now, as the Giulio Romano of music, commenced turning his mind to a new dramatic system, where every thing should be in strict keeping, the music never varying from the style demanded by the passing scene: where, in fact, the interest should result from the perfect *ensemble* of all the parts of the drama and music. He determined further, that it was hopeless to bestow that energy and those charms on music, of which it is susceptible, if it be not intimately allied with animated and simply expressive poetry, such, in fact, as truly depicts natural and determinate sentiments; that vocal music may be made to become a language expressive of all the affections of the human heart; but that, in order to bring it to this degree of power, the melody must follow with precision the rhythm and the accent of the words, and the instrumental accompaniments must assist by their own expression, either in strengthening the voice part, or affording a contrast to it, as the scenic situation may require. In the year 1754, the high reputation of Gluck caused him to be invited to return to Italy, when he brought out at Rome his "*Clemenza di Tito,*" and "*Antigonus.*" He then gave an opera named "*Clelia,*" for the opening of a new theatre; and proceeded to Parma, where he composed "*Baucis e Philemon,*" and "*Aristeo,*" all of which were successful; in his own opinion, more so than they deserved, because they were written too much in the Italian taste, and against the convictions of his own mind on the subject of dramatic music. He next returned to Vienna, and between the years 1760 and 1764 produced his operas of "*Helen and Paris,*" and "*Alceste:*" he also brought out his "*Orpheo,*" concerning the composition of which it is now necessary to state some particulars. Gluck having become convinced that the poetry of Metastasio, though fraught with various beauties, was not capable of eliciting the greatest possible effect of which dramatic music is capable, communicated this opinion to M. Calzabigi, an ingenious Italian poet, whom he met at Vienna; particularly stating his conviction, that it would be proper to introduce choruses with action, nothing tending more to produce powerful theatrical effect than the sentiments of an impassioned multitude. Calzabigi had himself reflected on the imperfections of the Italian opera, and as he took the same view of the subject as Gluck, he was delighted to find so great a musician ready to join with him in attempting a revolution in this department of literature and the fine arts. He accordingly wrote the poem of "*Orpheus,*" which Gluck set to music, and it was first performed at Vienna in 1764. It excited more astonishment than pleasure on its first representation; the public ear having been accustomed to the routine of recitative, and to the mannerism

of the usual Italian airs. Still, however, its great musical beauties surprised the connoisseurs, whilst its simple and affecting situations and expression excited hitherto unknown emotions in the sensitive mind. These feelings so prevailed, that at the fifth performance of the opera all objectors were silenced, the piece was generally applauded, and its success became more confirmed by a very considerable number of successive representations. In 1765, Gluck was again invited to Parma on occasion of the marriage of the Infanta. He then proposed to give "*Orpheus*," but that performance was not agreeable to the court; the opinion of the citizens of Vienna having no weight with the Italian amateurs, who could not imagine the possibility of writing better poems than those of Metastasio, or finer music than that of Jomelli, Sacchini, or Piccini. Millico, the principal singer at Parma, being requested to appear in the part of *Orpheus*, said at first, that such a request was made only to destroy his reputation. Gluck, however, overcame all obstacles, and insisted on risking the performance, esteeming the Italians to be more attached to their sensations than their opinions; in which judgment it would seem he did not err, for the opera met with perfect success on the first representation, and had twenty-eight successive performances, the "*Armida*" of Traetta, who was engaged at the same time with Gluck, not being allowed to be brought forward. "*Orpheus*" was afterwards performed with success in almost every theatre of Europe. Amongst others it was, in 1773, brought out at the court theatre at Naples, when, on a duet in the third act by another composer being substituted for the original, the audience called loudly for the restitution of Gluck's music. This opera obtained the honour of being the first ever printed in Italy, those composed antecedently having been only copied for sale. Gluck now visited the principal cities of Italy, and amongst others Naples, where he was engaged to compose two operas: in one of these he wrote for Caffarelli the celebrated air, "*Se mai senti spirarti sul volto*," with which the Neapolitan professors found much fault, chiefly on account of a long pause in the vocal part, during which the instrumental accompaniments continued the movement. They even laid the score of the air before Durante, to hear his opinion of it. "I will not pretend to decide," said that great master, "how far this is strictly agreeable to rule, but one thing I can assure you, that we should, any of us, be very proud to have imagined and composed a similar passage." The brilliant success of "*Orpheus*" induced Gluck and Calzabigi to unite their efforts in treating upon the same plan a still more tragic subject; they accordingly composed "*Alceste*," which was first performed at Vienna in 1768. Never did any opera obtain such great applause or draw so many tears; no other drama was even allowed at the court theatre for the two succeeding years, every performance during that time being "*Alceste*." In 1769 it was printed, with the following dedication prefixed to it, written by Gluck. "When I determined," says he, "to compose music for this poem, I proposed to myself to shun various abuses in composition, that the vanity of singers, or excessive complacency of composers, had introduced, and which had rendered the Italian opera a most fatiguing and ridiculous, instead of a splendid and beautiful spectacle. I endeavoured to reduce music to its legitimate purpose, which is that of seconding poetry, in order to strengthen the expression of the sentiments, and the interest of the fable, without interrupting the action, or weakening it by superfluous embellishments. It struck me, that music ought to aid poetry, as vivacity of colouring, and a happy agreement of light and shade, strengthen the effect of a correct and well-designed picture, by animating the figures without altering the outline. I have, therefore, never in this opera interrupted a singer in the warmth of a dialogue, in order to introduce a tedious *ritornello*, nor have I stopped him in the midst of a discourse, to display his agility of voice in a long cadence. I have never deemed it requisite to hurry over the second

part of an air when it consisted of the most impassioned and important portion of the subject, in order to repeat the words of the first part four times over; or to finish where the sense does not conclude, in order to give the singer an opportunity of showing that he can vary a passage in several ways, and disguise it in his own peculiar manner. In short, I have attempted to reform those abuses against which good sense and good taste have so long declaimed in vain. I have considered, that the overture ought to prepare the audience for the character of the coming action and its subject; that the instrumental accompaniments should be used only in proportion to the degree of interest and passion of the drama; and also, that it is principally requisite to avoid too marked a disparity in the dialogue between air and recitative, in order not to break the sense of a period, or interrupt in a wrong place the energy of the action. Lastly, I have thought that I should use every effort in aiming at simplicity, and have accordingly avoided making any show of difficulties at the expense of clearness. I have set no value on novelty, unless it naturally sprung from the expression of the subject. In fine, there is no rule of composition that I have not willingly sacrificed for the sake of effect. Such are my principles, and fortunately the poem strongly seconded my project. The celebrated author of '*Alceste*' having conceived a peculiar plan for the lyric drama, had substituted for flowery descriptions, for useless comparisons, for cold and sententious morality, strong passions, interesting situations, the language of the heart, and a constantly varying scene. Success has justified my ideas, and the unanimous approbation of the public, in so enlightened a city, has proved to me, that simplicity and truth are the first principles of the beautiful in the productions of the fine arts, &c." These opinions abound with sense and good taste, and are well deserving the serious attention of dramatic composers.

Gluck now turned his mind to another field for his exertions. Notwithstanding his renown in Italy and Germany, he felt himself capable of still further advances in the career that he had entered on: he considered that a tragedy in music, where the principal performers were castrati, must always want theatrical illusion; and that he could not fulfil the idea he had formed of dramatic perfection, unless, in addition to good poetry, and a magnificent theatre, he could command actors capable of uniting the art of singing with correct, noble, and pathetic action. These ideas he communicated to the Bailli du Roulet, who belonged to the French embassy of Vienna in 1772, stating, that all the dramatic advantages he so much desired were, as he understood, united on the French stage. This was sufficient for the Frenchman, who adopted Gluck's opinions with warmth, and in concert with him chose the *Iphigenia* of Racine, as the subject best adapted to unite strong tragic interest with great musical and scenic effect. The "*Iphigenia in Aulide*" was accordingly completed, and performed at Vienna in the autumn of 1772. The Bailli du Roulet then wrote to the director of the academy of music at Paris, strongly recommending the piece for the French stage. The offer was accepted, and Gluck accordingly, when in his sixtieth year, departed for Paris, where he was immediately patronised by the queen, (Marie Antoinette) who had been his pupil at Vienna, and without whose powerful assistance, he soon found it would have been impossible to have obtained the performance of his new composition. All the musicians and amateurs of Paris formed an almost insuperable cabal against him, having taken up the prejudiced notion, that it was a disgrace to the poetry of their immortal Racine to be coupled with the music of a foreign composer; and above all, that it was an insult to the taste of their metropolis, to admit such a heterogeneous production on the boards of one of their principal theatres. Under such circumstances, the composer solicited the interference of the queen; upon whose positive mandate the piece was performed for the first time on the 19th of April, 1776, when it excited

the liveliest sensation, and the abbé Arnaud wrote several eloquent pages in favour of the opera, ably interpreting the general enthusiasm which it had excited. "It should be remembered," say the editors of the French Encyclopedia, "in what state the academy of music was before the arrival of Gluck; the coldness of the performers, the immovability of the chorus, the want of skill of the orchesta; let the zeal and ability be called to mind that now animate all parties, and what moral activity and physical effort must have been required to effect such a change, then will it be acknowledged that Gluck was precisely the individual to bring about so fortunate a revolution." The success of "*Iphigenia*" was the last blow aimed at the ancient French grand opera. But if Gluck triumphed without difficulty over Lully and Rameau, he soon found in Piccini a more formidable competitor. This musician, whose reputation was well known to the Parisians, arrived in their capital in December, 1776, not announcing himself by any of the means employed by Gluck. He had previously composed no less than three hundred operas; but still modestly determined to make himself master of the French language, and especially of their declamation and poetry, before he competed for their favour as a dramatic composer. The assistance he received in this respect from the celebrated Marmontel will be found in our article "Piccini." He had only just commenced his opera of *Roland*, when Gluck, with his partisans, formidably opposed him, and a (so called) "musical war" commenced, which for a very considerable time divided the theatrical circles of Paris. The aggression was evidently on the part of Gluck. To the "*Iphigenia in Aulis*" of Gluck succeeded a French translation of his "*Orpheo*," and of "*Alceste*," in 1776; of "*Armida*," in 1777; of "*Iphigenia in Tauris*," and of "*Echo and Narcissus*," in 1779. "*Alceste*" was established with more difficulty than either his "*Iphigenia in Aulis*," or his "*Orpheus*," on which account his panegyrists redoubled their enthusiasm. The musical revolution in Paris was now far advanced. Some few French operas were still performed, but it was nearly impossible to hear them. To complete the triumph of Gluck, it only remained for him to compose new music to some poems already set by Rameau or Lully, in order that the same verses appearing with different music the question of superiority might be no longer left in doubt. With this view Gluck determined to set the poem of "*Armida;*" during the time of his being employed on which work Piccini came to Paris, as before related. "*Armida*" was performed, with moderate success, in March, 1777. It was the same with this opera as with "*Alceste*," the public accustomed themselves to it by degrees. With respect to "*Iphigenia in Tauris*, and "*Echo and Narcisse*," the former redoubled the enthusiasm of Gluck's admirers, and the latter (though condemned) could not cool it. The public were not at first favourable to "*Iphigenia in Tauris;*" but by keeping the work on the stage, being careful in the performances, adding superb ballets, and causing its praises to be heard every where, numerous audiences were attracted. The two last-named operas were the latest complete productions of their great composer. He resided several years after at Vienna, where he peaceably enjoyed in quietude his reputation and fortune. He had projected, and even begun, the opera of the "*Danaides*," but being attacked by apoplexy, he was unable to coutinue it, and afterwards gave the poem to Salieri, who subsequently produced it with success. Gluck died of a second apoplectic attack in 1787, leaving a fortune of nearly six hundred thousand francs, (about twenty-five thousand pounds.) J. J. Rousseau's admiration for the genius of Gluck, as soon as he became acquainted with his works, is well known. All Paris observed him frequenting the theatre at every representation of Gluck's "*Orpheus*," although for some time previously he had absented himself from such entertainments. To one person he said on this subject, that Gluck had come to France to give the lie to a proposition which he had formerly defended, namely, that good music could never be set to French words. At another time he ob-

served, that all the world blamed Gluck's want of melody, for himself, he thought it issued from all his pores. Gluck was one day playing on his piano the part in "*Iphigenia in Tauris,*" where *Orestes,* left alone in prison, after having experienced his accustomed agitation, throws himself on a bench, saying, "*Le calme rentre dans mon cœur.*" Some one present thought they observed a contradiction in the bass, which prolonged the preceding agitation, after Orestes had declared that his heart was calm: they mentioned this to Gluck, adding, "but Orestes is calm, he says so."—"He lies," exclaimed Gluck, "he mistakes animal exhaustion for calmness of heart; the fury is always here: (striking his breast) has he not killed his mother?"

On the day appointed for the first representation of his "*Iphigenia in Aulis*" at Paris, Gluck was informed that the principal singer had been taken suddenly ill, but that another would perform his part for that evening. Gluck, suspecting cabal, immediately replied, "No; the performance must be postponed." That was declared impossible, the piece having been already advertised and announced to the royal family, under which circumstances there was no precedent of a postponement. "I will sooner," replied Gluck, "throw the piece into the fire, than submit to its being murdered in the way proposed." All remonstrance was in vain, and the circumstance was obliged to be reported to the royal family, who kindly allowed the performances of the night to be altered.

GLUCK, (Johann) born at Plauen, published at Leipsic, in 1660, a sort of oratorio, entitled "*Sept Paroles de Jésus Christ sur la Croix.*" It was the same idea which Haydn has since done more complete justice to.

GLUME, a flutist at Berlin in 1786.

GNECCO, (N.) an Italian dramatic composer. A piece by him, entitled "*La Prova di un Opera Seria,*" was performed with success at the opera buffa at Paris, in 1806.

GOBERT, a French musician, member of the conservatory at Paris, has published some instrumental music there since the year 1799.

GOCCINI, (Giacomo) an Italian dramatic composer, set, in 1713, the music of the opera "*Amor fra gl' incanti.*"

GODSCHALK, (Eugene) an excellent harpist, violinist, and composer for the latter instrument, resided in 1772 at Brussels.

GOEPFERT, (Johann Gottlieb) singer and director of music at the collegiate chapel of Weesenstein, near Dresden, was an excellent composer. He died in 1766.

GOEPFERT, (Carl Gottlieb) son of the preceding, was one of the most esteemed violinists in Germany. He was born at Weesenstein about the year 1733. He was chorister at the school of the St. Croix, and at the chapel at Dresden. At the moment of quitting his paternal home, for the purpose of proceeding to the university of Leipsic, his father is said to have given him a violin with these words: "Voilà, mon fils, un instrument: tu connais ma position, et tu sais que je ne puis guère te donner davantage. Si tu es heureux, tu pourras te passer aisément de mon faible secours, et si tu es malheureux, tout ce que je peux te donner ne saurait t'aider." Goepfert, soon after this, experienced the vicissitudes of fortune till the year 1764, when, on occasion of the coronation of the emperor Joseph II., he went to Frankfort, where he met with the celebrated Dittersdorf, and took him for his model in music. In a short time the fame of Goepfert as a violinist spread throughout Germany, and he afterwards held various lucrative musical situations at the German courts, admired for his talent, and beloved for his private character, by all his countrymen. He died in 1798. Very little of his music has been published.

GOEPFERT, (Carl Andreas) chapel-master to the duke of Saxe-Meiningen, was born in Franconia, in 1768. He is a celebrated performer on the clarionet, and has composed much valuable music for his instrument.

GOETZE, (Nicolas) pianist and violinist at Rudolstadt, in the service of the

prince of Waldeck, resided, about the year 1740, at Augsburg, where he published some harpsichord music.

GOETZEL, (François Joseph) flutist at the chapel of the elector of Saxony at Dresden, in 1756, was celebrated for his talent and compositions for his instrument. He was in London for some time.

GOETZLOFF, a composer of some French and German songs, in three parts, published in Paris.

GOLDBERG, chamber-musician to count Bruhl, at Dresden, about the year 1757, was a pupil of Sebastian Bach, in composition and harpsichord playing. He died very young. Few, if any, of his compositions have been published: those which are known in manuscript are of extreme difficulty.

GOLDE, (Johann Gottfried) chamber-musician and court-organist at Gotha, published some vocal music there in 1768. Golde died in 1788.

GOLDWIN (John) was a pupil of Dr. William Child, and on the 12th day of April, 1697, succeeded him as organist of the free chapel of St. George at Windsor. In the year 1703, he was appointed master of the choristers there, in both which stations he continued till the day of his death, in 1719. Of the many anthems of his composition, Dr. Boyce has selected one for four voices, "*I have set God always before me*," which, as regards the modulation, answers precisely to the character which the doctor has given of the music of Goldwin, namely, that it is singular and agreeable.

GOMBERT, (Nicholas) a native of the Netherlands, was chapel-master to the emperor Charles V. He was a pupil of Josquin, and was well skilled in the science of harmony; so much so, indeed, that he is distinguished by Finch as having surpassed his master, and as having advanced the art of fugue. Gombert furnished a very considerable portion of nearly all the books of songs and motets that were printed in Antwerp and Louvain during the middle of the sixteenth century, besides a set of masses, published at Venice in the year 1541, and two sets of motets in 1550 and 1554, all in four parts.

GONETTI, (Victor) composer of some piano-forte music, published in London about the year 1790.

GOODALL, (Miss) a celebrated English orchestra singer. She has successfully cultivated the Italian school, and is nearly at the head of her profession. This young lady is remarkable for a sweet and elegant style, for the purity of her public manner, and her goodness in private life. In the branch of the profession which she has adopted, she is generally considered second only to Mrs. Salmon, amongst English vocalists.

GOODBAN (Thomas) was born of musical parents, who were both natives of, and residents in Canterbury. His mother (whose maiden name was Saffery) was a singer above mediocrity, and his father a violin player, and one of the lay-clerks of the cathedral. They kept a tavern called the Prince of Orange, where his father, with the assistance of his musical friends, established a weekly musical society, during the six winter months, called the Canterbury Catch Club, the performances at which were conducted by his brother-in-law T. N. Saffery, and afterwards by his son Osmond Saffery. This society has been kept up annually ever since that period, and, being supported by the principal inhabitants of the city, enjoys at the present time a very high degree of popularity, being, although a convivial meeting, in every respect conducted upon the same principle as a regular weekly concert of vocal and instrumental music.

T. Goodban was placed in the choir of the cathedral at the age of seven years, under the late Samuel Porter the organist, but, showing no particular disposition to the study of music, did not begin to practice the violin until fourteen years of age, when a change occurring in his father's circumstances, his mother's death soon following, he was placed in a situation as clerk in the office of a very respectable solicitor in Canterbury. There, although labouring under

the disadvantage of daily employment at the desk, Goodban made such progress on the violin, that upon the death of his father he succeeded to his teaching, though only then eighteen years of age. Being left with two younger brothers to his own resources, Goodban next began seriously to apply himself to the study and practice of the piano-forte, and the science of music generally. In 1809, he was appointed one of the lay-clerks in the cathedral, and soon afterwards took to the profession as a teacher of the violin, piano-forte, and singing, as his only means of support. In 1810, (the society being then in a declining state) O. Saffery gave up the leading and direction of the orchestra at the catch club, when, at the solicitation of the members of the society, Goodban undertook the duties of that honourable situation, and to this circumstance principally attributes the success of his subsequent professional career. From this time the society gradually recovered its popularity, and in 1819 Goodban had the distinguished honour of being presented with a silver bowl and salver, of the value of fifty guineas, bearing the following inscription: "Canterbury Catch Club, established 1779. In testimony of the eminent services rendered gratuitously to the club for several years of the above period, by the constant attention and exertion of his musical talent, this bowl and salver were, the 1st day of June, 1819, presented to Mr. Thomas Goodban by the members, as a mark of their esteem and gratitude. Charles Delmar, president." Goodban's principal publications are as follows: "*A complete Guide to the Violin,*" published in 1810. "*A Guide to the Piano,*" a new edition of which is just published. "*A new Game of Musical Characters, adapted for the Improvement of Beginners and Amusement of Performers in general,*" published in 1818. "*The Rudiments of Music, with progressive Exercises to be written upon Slates, being a new System of Musical Instruction, and adapted as well for teaching in Classes as for private Tuition,*" published in 1820. "*A Glee to Apollo and Bacchus, for four Voices,*" dedicated to the President and Members of the Catch Club, Canterbury.

GOODGROOM, (JOHN) an English composer and singer at the chapel royal, London, about the year 1750. Some of his sacred music has been published.

GOODSON, (RICHARD) bachelor of music and organist at Christchurch, Oxford, was elected professor of music there in 1682. He died in 1717.

GORDON, (JOHN) a professor of music at Gresham college. He died in 1739.

GOSS (JOHN JEREMIAH) was a native of Salisbury, and became a chorister-boy of that cathedral. His superior abilities procured him the situation of a gentleman of the chapel royal, and vicar-choral of St. Paul's and Westminster abbey. He was much admired as a singer, his voice being, not as is frequently the case, a falsetto, but a genuine countertenor of beautiful quality: his taste in part-singing was both chaste and elegant. J. J. Goss possessed many most amiable qualities in private life, which will long be remembered by his professional and other friends. He died in 1817, aged forty-seven, and was buried in St. Paul's cathedral.

GOSS, (JOHN) son of the preceding, was born in 1800, at Fareham, in Hants. At nine years of age he was entered as one of the children of the chapel royal at St. James's, under John Stafford Smith. On leaving that establishment at the breaking of his voice, he became a pupil of Attwood, under whose excellent tuition he completed his musical education. John Goss was a member of the Concentores society, also an associate of the Philharmonic. He has published a canone for six voices, "*I will always give thanks,*" dedicated to his master, Attwood, also some songs. His other compositions consist of unpublished glees, one of which, "*Kitty Fell,*" was performed last season at the British concerts.

GOSSEC, (FRANCIS JOSEPH) member of the institute and of the legion of honour, was one of the three inspectors of instruction, and professors of composition,

at the conservatory of music, in Paris. He was born in 1733 at Vergnies, in Hainaut. When seven years of age he was sent to Antwerp, and remained for eight years in that city as a singing-boy in the cathedral. Gossec was nearly self-instructed in music, chiefly by means of a profound study of the scores of the great masters. It appears that he was never able to visit Italy, but in 1751 went to Paris, where he afterwards fixed his residence. Soon after this he was attached to the suite of the prince de Condé, as leader of his band, and composed several operas for it. In 1770, he founded the concert of amateurs, where the chevalier de St. George was first violin, and which had the greatest success during ten seasons. In 1773, Gossec took the management of the spiritual concert, and in 1784 was appointed a principal professor in the royal school of singing and declamation, founded at the *Ménus plaisirs* by M. le Baron Breteuil. At the commencement of the French revolution, he accepted the situation of director of the band to the national guard; and many symphonies, hymns, &c. for wind instruments were at that time composed by him, and performed by this band on different public occasions. In the year 1795, a law was passed by the national convention, definitively fixing the organization of a conservatory of music, when Gossec was chosen, conjointly with Messrs. Mehul and Cherubini, inspector of the establishment and professor of composition; Catel, his principal pupil, being at the same time named professor of harmony. The pupils of Gossec have, for the most part, obtained the great prizes at this institution. Gossec was living in 1811, and at the age of seventy-eight composed a "*Te Deum*." We do not know the date of his decease. The following anecdote is related respecting the celebrated "*O salutaris*" of this master. In the year 1780, Messrs. Lais, Cheron, and Rousseau, three French singers, were in the habit of frequently accompanying Gossec to dine with M. de la Salle, secretary of the opera, at Chenevières, a village near Paris. The curate of the parish, who was well known to them, one morning requested the three singers to perform in his church the same day, on the occasion of some festival: "With all my heart," said Lais, "if Gossec will write something for us to sing." Gossec immediately asked for music-paper, and, whilst the parties were at breakfast, wrote his "*O salutaris*," which, two hours afterwards, was sung in the church. This composition has been lately printed in England, in a very elegant musical work, entitled *Vocal Anthology*.

GOTI, (Antonio) a celebrated Italian singer, was engaged at the opera at Stuttgard, when under the direction of Jomelli, in the year 1663. He was still living in Italy in 1774.

GOTTSCHED, (Johann Christian) first professor of philosophy, senior at the university of Leipsic, and colleague of the grand college of the princes. He has published several treatises on music, comprising, 1. "*Idées sur l'Origine et l'Antiquité de la Musique, et sur les Qualités de l'Ode.*" 2. "*Idées sur les Cantates.*" 3. "*Idées sur l'Opéra.*" Gottsched died in 1765.

GOTTWALT, (J.) a German composer for the piano-forte, in the year 1800. (Breitkopf's Cat.)

GOUDIMEL, (Claude) a musician of Franche-Compté, who seems to have lost his life at Lyons, on the day of the massacre of Paris, for setting the psalms of Marot, is ranked among the most eminent composers of music to Calvinistical psalms and spiritual songs. Goudimel has been much celebrated by the Calvinists in France for this music, which was never used in the church of Geneva, and by the Catholics in Italy, for instructing Palestrina in the art of composition, though it is doubtful whether this great harmonist and Goudimel had ever the least acquaintance or intercourse together. He set the "*Chansons Spirituelles*" of the celebrated Marc-Ant. de Muret, in four parts, which were printed at Paris in 1555. We may suppose Goudimel, at this time, to have been a Catholic, as the learned Muret is never ranked among heretics by French

biographers. Ten years after, when he set the psalms of Clement Marot, this version was still regarded with less horror by the Catholics than in later times; for the music which Goudimel had set to it was printed at Paris by Adrian le Roy and Robert Ballard, with a privilege, in 1565. It was reprinted in Holland in 1607, for the use of the Calvinists, but seems to have been too difficult: for we are told by the editor of the psalms of Claude le Jeune, which were printed at Leyden in 1633, and dedicated to the states-general, that, in publishing the psalms in parts, he had preferred the music of Claude le Jeune to that of Goudimel; for as the counterpoint was simply note for note, the most ignorant in music, if possessed of a voice, and acquainted with the psalm tune, might join in the performance of any one of them; which is impracticable in the compositions of Goudimel, many of whose psalms being composed in fugue, can only be performed by persons well skilled in music.

GOUGELET, a musician at Paris, published there, in 1768, two collections of ariettes from French operas, with accompaniment for the guitar. He afterwards produced his "*Méthode, ou Abrégé des Règles d'Accompagnement de Cavecin*," and "*Recueil d'Airs, avec Accompagnement d'un nouveau genre.*"

GOULE, a French composer of romances, among which the most popular is "*La Suissesse au Bord du Lac.*"

GOULET, chapel-master at the church of Notre Dame, at Paris, in 1755. He is celebrated for his church compositions.

GOUPILLIER or GOUPILLET, chapel-master at the church of Meaux, in France, and subsequently at the chapel of Versailles, in the year 1683. Several of the motets of Goupillier were composed by Desmarets. Louis XIV. having been apprized of this fact by Goupillier himself, said to him, "*Avez-vous du moins payé Desmarets?*" Goupillier replied, "*Oui.*" The indignant monarch commanded Desmarets never again to appear in his presence. Such was the sensation created by this affair, that Goupillier was obliged to retire. The king, however, granted him his pension of retreat, and likewise conferred on him a good canonry to console him in his disgrace. He did not long enjoy these benefits, as he died a very few years afterwards.

GOW, (Neil.) The following interesting account of this extraordinary musical character was written by the reverend principal Baird, of the college at Edinburgh.

"Neil Gow was born in Strathband, Perthshire, of humble but honest parents, in the year 1727. His taste for music was early decided. At the age of nine he began to play, and was, it is said, self-taught, till about his thirteenth year, when he received some instruction of John Cameron, an attendant of sir George Stewart of Grandtully. The following anecdote of a competition, which happened a few years after this, deserves to be related, not only as a proof of natural genius assuming its station at an early period, but on account of the circumstance with which it concludes, and which was perhaps the first acknowledgment of that peculiar professional ability to which he afterwards owed his fame. A trial of skill having been proposed, amongst a few of the best performers in the country, young Neil for some time declined the contest, believing himself to be no match for such masters in the art. At last, however, he was prevailed on to enter the lists, and one of the minstrels, who was blind, being made the umpire, the prize was adjudged to Neil Gow, by a sentence, in the justice of which the other competitors cheerfully acquiesced. On this occasion, in giving his decision, the judge said, that he could distinguish *the stroke of Neil's bow* among a hundred players. Having now obtained the summit of his profession at home, the distinguished patronage, first of the Athole family, and afterwards of the duchess of Gordon, soon introduced him to the notice and admiration of the fashionable world. From this period Gow's excellence was doubtless unrivalled in his department of Scotch national music; and formed, in truth, an æra in the progress of its improve-

ment which has since been completed by his sons. The livelier airs which belong to the class of what are called the Strathspey and reel, and which have long been peculiar to the northern part of the island, assumed, in his hand, a style of spirit, fire, and beauty, which had never been heard before. It is curious and interesting to inquire, on the principles of art, in what consisted the peculiar character of a performance which had thus charmed and enlivened the scenes of gaiety and innocent pleasure, with equal effect, in every rank and age of life. There is perhaps no species whatever of music executed on the violin, in which the characteristic expression depends more on the power of the *bow*, particularly what is called the *upward* or returning *stroke*, than the highland reel. Here accordingly was Gow's fort. His bow-hand, as a suitable instrument of his genius, was uncommonly powerful; and where the note produced by the *up bow* was often feeble and indistinct in other hands, it was struck, in his playing, with a strength and certainty, which never failed to surprise and delight the skilful hearer. As an example, may be mentioned his manner of striking the tenor C, in *Athole House*. To this extraordinary power of the bow, in the hand of great original genius, must be ascribed the singular felicity of expression which he gave to all his music, and the native highland goût of certain tunes, such as *Tullock Gorum*, in which his taste and style of bowing could never be exactly reached by any other performer. We may add the effect of the *sudden shout*, with which he frequently accompanied his playing in the quick tunes, and which seemed instantly to *electrify* the dancers, inspiring them with new life and energy, and rousing the spirits of the most inanimate. Thus it has been well observed, 'The violin, in his hands, sounded like the harp of Ossian, or the lyre of Orpheus, and gave reality to the poetic fictions which describe the astonishing effects of their performance.'

"The different publications which have appeared under the name of Neil Gow, and which contain not only his sets of the older tunes, but various occasional airs of his own composition, for instance, his '*Lamentation for Abucairney*,' and '*Loch Eroch side*,' are striking specimens of feeling and power of embellishment. These were set and prepared for publication by his son Nathaniel, whose respectable character and propriety of conduct have long secured him the esteem and favour of the public; and whose knowledge of composition, and variety of talent in the art, joined with the greatest refinement of taste, elegance of expression, and power of execution, render him (beyond all dispute) the most accomplished and successful performer of Scottish music in general, ever produced by this country. In private life, Neil Gow was distinguished by a sound and vigorous understanding, by a singularly acute penetration into the character of those, both in the higher and lower spheres of society, with whom he had intercourse, and by the conciliating and appropriate accommodation of his remarks and replies, to the peculiarities of their station and temper. In these he often showed a high degree of forcible humour, strong sense, and knowledge of the world, and proved himself to have at once a mind naturally sagacious, and a very attentive and discriminating habit of observation. But his most honourable praise is to be drawn from a view of his character, which was not so obvious to the public. His moral and religious principles were originally correct, rational, and heart-felt, and they were never corrupted. His duty in the domestic relations of life, he uniformly fulfilled with exemplary fidelity, generosity, and kindness. In short, by the general integrity, prudence, and propriety of his conduct, he deserved, and he lived and died possessing, as large a portion of respect from his equals, and of good-will from his superiors, as has ever fallen to any man of his rank. Though he had raised himself to independent and affluent circumstances in his old age, he continued free from every appearance of vanity or ostentation. He retained to the last, the same plain and unassuming simplicity in his

carriage, his dress, and his manners, which he had observed in his early and more obscure years. His figure was vigorous and manly, and the expression of his countenance spirited and intelligent. His whole appearance, indeed, exhibited so characteristic a model of what national partiality conceives a Scottish highlander to be, that his portrait has been repeatedly copied. Four admirable likenesses of him were painted a few years ago for the duke of Athole, lord Gray, hon. William Maule, M.P. and for the County-hall, Perth, by sir Henry Raeburn; and he has been introduced into the *view of a highland wedding*, by the late ingenious Mr. Allan, to whom he was requested to sit for the purpose. In this picture, too, Mr. Allan has preserved an admirable likeness of Donald Gow, the brother of Neil, his steady and constant violoncello, and without whose able and powerful accompaniment Neil could scarcely, in his latter days at least, be prevailed on to play a note. Such was the person to whose memory this brief biographical tribute has been thought due. It is paid unsolicited, by one who had full and frequent opportunity to judge of his character. He had often listened to Neil Gow, while delighting the gay by his music, he had seen him often in the midst of his family, and he had conversed with him, when, in sickness, he was anticipating the near approach of death. He died at Inver, near Dunkeld, in 1807. Besides his son Nathaniel mentioned below, he left another, (John) who has long resided in London, and is also distinguished and admired, as inheriting much of his father's musical taste and power of execution. Two other sons, of equally eminent musical talents, William and Andrew, died before their father, a few years ago; but not till after they had completely established their reputation as true descendants of *old Neil.* On the whole, a family of such celebrity in national music, as that of the Gows, Scotland is not likely soon to witness again."

GOW, (NATHANIEL) son of the preceding. His ability as a performer being alluded to in the foregoing sketch, we need here only subjoin the following list of the works published by him: "*The Beauties of Neil Gow, in three Parts,*" "*Fourth, Fifth, and Sixth Collections to follow the above.*" These six books contain the chief compositions of the Gows. "*The complete Repository, in four Parts.*" The above are mostly all old, original, slow, and dancing tunes. "*The Vocal Melodies of Scotland, in two Parts.*" This work contains slow airs only, without the words. "*The curious Collection of Scotland arranged by Nathaniel Gow.*"

GOW, (JOHN) son of Nathaniel Gow, also an excellent performer on the violin, resident in London. (See his father's biography above.)

GRAAF, (C. FRIEDRICH) a musician, born at Rudolstadt, in Germany, composed much vocal and instrumental music towards the close of the present century. Most of his compositions are published at Berlin; some few at the Hague, where, from the year 1762, he was chapel-master to the prince of Orange.

GRAAF, (FRIEDRICH HERMANN) younger brother of the preceding, was born at Rudolstadt, about the year 1730. He was an excellent flutist and composer for his instrument, and was for some time in London. He died at Augsburg in 1795.

GRABUT, a French musician, was chapel-master to Charles II., king of England, and director of the music at one of the London theatres. The first dramatic piece produced at London under the name of opera, was of his composition, entitled "*Ariadne, or the Marriage of Bacchus.*" It was performed for the first time in 1674. His second complete opera, with recitatives, was "*Albion and Albanius,*" performed in 1685.

GRÆFE,(JOHANN FRIEDRICH) counsellor of the chamber and of the posts of the duke of Brunswick, was born in the year 1711, at Brunswick. He was an enlightened and zealous amateur of music. He wrote on singing, and composed many songs, which have been much admired. He published six collections of airs, the first of which appeared

in 1736, likewise "*Les Psaumes deCramer,*" with an accompaniment for two violins, in 1760, and a French ariette in parts, also much other vocal music. He died at Brunswick, in 1787, aged seventy-six.

GRAEFF, (John George) a distinguished performer on the violin and flute, was born, about the year 1762, at Mentz, (where his father held a considerable post under the government) and originally intended for the church, but having a strong predilection for music, was placed under the tuition of the celebrated Charles Frederic Abel, and subsequently under Haydn. He quitted his native city at an early age, and successively visited Basle, Berne, and Lausanne, meeting with encouragement equal to his most sanguine expectations, during a period of five years' residence in Switzerland. At Lausanne he was intimate with the celebrated Monsieur Bonnet de la Rève, and Duverdin, the friend of Gibbon the historian. Leaving Switzerland, Graeff made a year's stay in Paris, where his performances were received with the most marked applause. Among the number of his more intimate friends, there was the abbé Vogler.

Graeff came to London in 1784, and, kindly assisted by Clementi, met with considerable success as a teacher and composer, and is now retired from the profession in affluent circumstances. Graeff is a denizen of this country. He has published much instrumental music. (See Clementi's Cat.)

GRÆSER, (J. C.) a musician at Dresden. He published at Leipsic, in the years 1786 and 1787, three series of sonatas for the harpsichord, of great taste. He died about the year 1790.

GRAESZ, a pianist and composer for the chapel royal at Munich in 1803, was a pupil of Haydn and Bertoni. He published an oratorio called "*The Death of Jesus,*" also much other sacred, and some dramatic music.

GRÆVEN, a German amateur composer of music, excellent pianist, and composer for his instrument. He died young, in 1770. Professor Cramer has inserted a sonata of his composition in his *Flora,* and speaks highly of his taste in music.

GRAF, (C. Friedrich.) See Graaf.

GRAF, (F. Herman.) See Graaf.

GRAHAM, (G. F., Esq.) an amateur composer of some pleasing ballads, published by Chappell.

GRAHL, (Andr. T.) a German musician, born about the year 1745, published some vocal and instrumental music at Leipsic.

GRANDFOND (Eugene) was born at Compiègne in 1786. He studied the violin at the conservatory under Kreutzer, and composition under Berton. He composed many collections of romances, some of which have been published, two concertos for the violin, and the music of a comic opera, in two acts, performed at the *Théâtre Feydeau.*

GRANDI, (Alessandro) a celebrated Italian church composer, was a Sicilian by birth. He was chapel-master at Bergamo. His compositions bear date from the year 1619 to 1640.

GRANDVAL, a French musician. He published a work at Paris, in the year 1732, entitled "*Essai sur le bon Goût en Musique.*" He likewise composed some cantatas.

GRANIER (François) published at Paris, in 1754, six solos for the violoncello, Op. 1.

GRASSET, (M.) *chef-d'orchestre* at the Italian opera at Paris, during Madame Catalani's management. Some of his concertos for the violin have been published. He is looked upon as the best pupil of Bertheaume. Grasset is at present one of the professors of the violin at the Paris conservatory.

GRASSINI, (Signora Giuseppa) an Italian female singer of great celebrity, between the years 1795 and 1810. Her voice was a contr'alto of uncommon sweetness, and which she managed with a judgment still more rare. She was engaged as *prima donna* at Venice, in the year 1797. After the battle of Marengo, Buonaparte then chief consul of France, invited her from Milan to Paris, where she sang at the

great national fête, on the 22d of July, 1800. In 1801, she quitted Paris for Berlin, and the following year proceeded to London, where she was engaged as the successor of Banti, at a salary, it is said, of three thousand pounds for the season. Her acting was considered, by the English, as unrivalled on the Italian stage, and her voice esteemed as the finest example ever heard of the low soprano. Grassini was performing, in 1823, at Florence.

GRAUN, (JOHANN GOTTLIEB) elder brother of the celebrated chapel-master of that name, was born at Wahrenbruck, in Saxony, towards the close of the seventeenth century. He was singer at the cathedral of that town, and a good composer. There are extant of his writings, several overtures, symphonies, concertos, a "*Salve Regina*," and some masses.

GRAUN, (CARL HEINRICH) chapel-master to Frederick the Great, at Berlin, was born at Wahrenbruck, in Saxony, in the year 1701, and educated in the school of the holy cross at Dresden. He was first engaged by the king, when prince of Prussia, in the year 1735, as a singer and composer, and was afterwards sent for his improvement into Italy. There he remained about two years, during which time the king constructed one of the most complete and most magnificent theatres in Europe, to which Graun was the composer during the remainder of his life. At the onset of his musical career, Graun devoted his talents chiefly to the service of the church. He, however, afterwards composed a great number of operas, a few of which are in the German, but by far the greater part in the Italian language. Of the latter, he composed as many as seventeen, between the years 1742 and 1756. These continued to be performed almost exclusively during the life of the late king of Prussia. He wrote also the overture and recitatives to the pastoral opera of "*Galatea*," of which the king himself set part of the songs. His other compositions consist of several sets of harpsichord concertos, for the princess Amelia of Prussia. These are graceful and pleasing in melody, artful in the disposition of the parts, excellent in harmony, and yet easy of execution. His sacred music consists of a "*Te Deum*," masses, and spiritual cantatas or oratorios, almost innumerable; among which is a very celebrated one, entitled "*Der Tod Jesu*." Graun's "*Te Deum*" was many years ago performed at the concert of ancient music, and it has continued a stock piece ever since. Part of his oratorio, "*The Death of Jesus*," and some other compositions of Graun's, are in Latrobe's selections, who has also published an edition of his "*Te Deum*" at Birchall's. Specimens of his works are also to be found in *Dr. Crotch's Specimens*. Graun, who was as much revered in Prussia as Handel was in England, died at Berlin, universally lamented, in the year 1759.

GRAUN, (JOHANN GOTTLIEB) brother of the preceding, was an excellent performer on the violin, and a respectable composer of the old school. He was concert-master to the king of Prussia, and there are extant of his writings, several overtures, symphonies, concertos, a "*Salve Regina*," and some masses.

GRAUPNER, (CHRISTOPH) chapel-master to the court of Hesse-Darmstadt, and a celebrated composer of harpsichord music, was born about the year 1683. He also composed several operas for the theatre at Hamburgh, between the years 1707 and 1710. He died in 1760.

GRAVERAND (N.) was born at Caen in 1770. At the age of nine years, he received instruction on the violin from Quern, a pupil of Capron, and afterwards perfected himself under Baillot. Graverand was during several years a violinist, and then *chef-d'orchestre* of the theatre at Caen. He has published much music for his instrument.

GRAVIUS (JOHANN G.) was born of a noble family, at Salzbach, in 1648. In 1672, he went to Leyden for instruction in the law, and there studied also instrumental and vocal music, in both of which he attained to a high degree of perfection. In 1677, he went to Bremen, as singer and

under-master to the Gymnasian academy of that town. He remained there thirty years, until he obtained the same situation at Berlin, where he died in 1729, aged eighty. Gravius played on most instruments, and composed with facility. King Frederick offered him the situation of chapel-master, which he refused. The following are among his works: "*Description de la Trompette marine*," Brême, 1681. "*Chansons Spirituelles à deux dessus, avec B. C.*" Brême, 1683, in octavo. "*Leçons de Chant, en Dialogue.*" Brême, 1702, in octavo. "*Rudimenta Musicæ praticæ.*" Brême, 1685, in octavo.

GRAY, an English composer of vocal and instrumental music, since the year 1786.

GRAZIANI, (Signor) an excellent Italian violoncellist. He published at Berlin, in 1780, six solos for the violoncello, Op. 1; and afterwards at Paris, six solos for the violoncello, Op. 2. He died in 1787.

GRAZIANI, (Bonifacio) of Marino, near Rome, and chapel-master to the Jesuits' church in that city, published, between the years 1652 and 1672, much church and other music.

GRAZIOLI, (G. B.) an Italian composer of piano-forte music, published at Paris at the close of the last century.

GRAZIOLI, (Filippo) an Italian dramatic composer, now living. He lately brought out at Venice an opera, called "*Pellegrino bianco*," which failed.

GREATOREX (Thomas) is a native of Derbyshire, and, we believe, was born in the same parish as the late Mr. Harrison, with whom he was in habits of the strictest friendship and regard, from very early life, till the hour of Harrison's early death. He came to London in the year 1772, and became a pupil of Dr. Cooke, organist and master of the boys of Westminster abbey, under whose excellent tuition the following eminent professors (as well as many others) were educated, namely, sir William Parsons, Crosdill, Knyvett, Bartleman, M. Rock, Spofforth, &c. &c. In the years 1774, 1775 and 1776, Greatorex attended the oratorios which the late lord Sandwich gave, during Christmas, at Hinchingbrook, and there he derived the greatest advantage, not only from hearing Handel's music executed with a precision and effect till then unknown, but also from the acquaintance and friendship of Mr. Bates, who conducted those performances. The science of Mr. Bates is well known, and his exertions to bring forward the commemoration of Handel at Westminster abbey, will form a lasting monument of his devotion to the works of that pride of English musicians. Perhaps no man can be said to have promoted the cause of music so essentially as this gentleman, certainly no amateur. His skill as a conductor, nurtured and confirmed by the longest and most universal experience, was consummated in the performances at the abbey. The opportunity Greatorex thus enjoyed of an intimate understanding of Mr. Bates's theory and practice, could not fail to be beneficial to the highest possible degree, in turning the taste, and directing the inquiries and intelligence of the young musician. Greatorex has given the strongest proofs that the friendship of Mr. Bates was not extended to him in vain. At the establishment of the Ancient concert, in 1776, Greatorex assisted in the choruses, and continued a performer there, till he was advised to try a northern air for the reestablishment of his health, and he accepted the situation of organist of the cathedral of Carlisle, in 1780. Here, though the emoluments were small, the writer of this sketch has heard him say, he passed some of the happiest days of his life. He spent two evenings of each week in a select society, in which were included Dr. Percy, late bishop of Dromore, (then dean of Carlisle) Dr. Charles Law, late bishop of Elphin, and archdeacon Paley. The continual admission of Greatorex to bear a part in the conversations of such men, is a powerful testimony of his rank in intellect. In 1784, Greatorex resigned his situation at Carlisle, and went to Italy, where he studied vocal music, and receiv

instructions in singing from signor Santarelli, (the most celebrated singing-master of his time) at Rome, for the space of two years. He also made a considerable stay at Naples, Florence, and Venice; and visited, on his return, Bologna, Pisa, Leghorn, Padua, Verona, Vicenza, Mantua, Parma, Milan, and Genoa, entering Switzerland by Mount St. Gothard, and passing down the Rhone to Cologne; from whence he returned to England, through the Netherlands and Holland, at the end of the year 1788. He now established himself in London, and very soon had his time fully occupied as a teacher of singing. In the year 1793, on the resignation of Mr. Bates, as conductor of the Ancient concert, the noble directors did Greatorex the honour, without any application on his part, to appoint him to that distinguished situation, which he has now held for twenty-seven years. In 1801, Greatorex, in conjunction with Harrison, W. Knyvett, and Bartleman, revived the Vocal concert, and he has very lately succeeded to the situation of his respected master, Dr. Cooke, as organist and master of the boys at Westminster abbey, which is, perhaps, amongst the most grateful compliments he could receive. Greatorex's pursuits are not altogether confined to music: he is no mean mathematician, much attached to astronomy, and possesses several valuable and superior telescopes: he is also a fellow of the Royal and Linnæan societies. The publications of Greatorex are, a compilation of "*Psalm Tunes*," harmonized by himself, and dedicated, by permission, to the king. His labours have been chiefly confined to the arranging many musical compositions for the concert of Ancient music, and the Vocal concerts, by adding complete orchestral, vocal, and instrumental parts, to what, perhaps, was only a duet or air. Of this sort are, "*Sing unto God*," Dr. Croft; "*This is the day*," Dr. Croft; "*We will rejoice*," Dr. Croft; "*Great is Jehovah*," Marcello; "*Hark, my Daridcar*," Purcell; and a great number of harmonized glees. He also put wind instruments to the musette in Handel's sixth grand concerto, arranged the minuet to Gluck's overture in "*Iphigénie*," and adapted the favourite movement in Handel's lessons for a full band.

GREBER, (GIACOMO) a German musician, who came to London, in 1703, with Margarita de l'Epine, afterwards Mrs. Pepusch. In 1705, Greber produced at the New Haymarket theatre, an Italian pastoral of his composition, called "*The Loves of Ergasto.*" This was the first attempt at dramatic music in the Opera-house.

GRECO, (GAETANO) born at Naples in the early part of the eighteenth century, was director of the conservatory of *I Poveri di Gesu Christo*. It is not known whether he devoted himself exclusively to tuition, as none of his compositions have lived; but his reputation, as a learned professor, has survived him, and if he has not been immortalized by his works, he has by his pupils. He was Pergolesi's first master, and is said to have bestowed particular care on his illustrious disciple, and to have foreseen his talents and genius.

GREEN (JOHN) is a native of Preston, in Lancashire, where his father still holds the office of treasurer to the corporation, and other respectable appointments. J. Green showed a talent for music early in life, and soon took a part in the amateur concerts of his native town. Becoming acquainted with the celebrated Yaniewitz, who at that time had just embarked in the music trade in Liverpool, Green was prevailed on by him to enter into partnership, and open another warehouse in Preston, which he did with much success; subsequently closing it only for the purpose of superintending the concern at Liverpool, on account of Yaniewitz having entered into some engagement in London. Green resided at Liverpool during six years, when he accepted proposals from Messrs. Clementi and Co., to travel for them in the musical line; in the course of which duties he became acquainted, in Ireland, with Logier, the author of the new system of musical tuition. From this time, Green

continued Logier's most intimate friend, giving him assistance in forwarding his new plans of instruction, wherever he could be useful, and soon had the satisfaction to induce several professors from Edinburgh, Liverpool, &c. to go over to Dublin for the purpose of making themselves acquainted with Logier's improvements. When S. Webbe proposed to introduce the new system in London, Green, having retired from Clementi's on account of being unable to arrange a partnership, entered into an agreement with Logier, for the patent of the chiroplast, and the copy-right of all the works then published, or afterwards to be published, appertaining to his system. He also arranged and managed the affairs of Logier's first academy in Bedford-place, until the whole was in regular train, when his own academy was opened in Soho-square, where he still continues to teach according to Logier's principles. At the same place he has also established a depot for various ingenious inventions, viz.: the metronomes, or musical time-beaters, of Maelzel, to whom he has been appointed agent; secondly, for various descriptions of improved musical slates and metallic tablets; thirdly, for double pencils, (slate and black-lead) also corresponding obliterators, half of sponge and half india-rubber. As an author, Green's principal work is a translation, with copious additions, of Massimino's method of teaching singing in classes. He has further composed some ingenious vocal and instrumental music for learners, also several songs and glees.

GREENE (Dr. Maurice) was the son of the Rev. Thomas Greene, sergeant at law. He was brought up in the choir of St. Paul's, and when his voice broke was bound apprentice to Brind, the organist of that cathedral. He was early noticed as an elegant organ player and composer for the church, and obtained the place of organist of St. Dunstan in the west, before he was twenty years of age. In 1717, on the death of Daniel Purcell, he was likewise elected organist of St. Andrew's, Holborn; but the next year his master, Brind, dying, Greene was appointed his successor, by the dean and chapter of St. Paul's; upon which event, he quitted both the places he had previously obtained. On the death of Dr. Crofts, in 1726, he was appointed organist and composer to the chapel royal, and on the death of Eccles, in 1735, master of his majesty's band. In 1730, he obtained the degree of doctor in music, at Cambridge, and was appointed public music professor in the same university, in the room of Dr. Tudway. Greene was an intelligent man, a constant attendant at the opera, and an acute observer of the improvements in composition and performance, which Handel, and the Italian singers employed in his musical dramas, had introduced into this country. His melody, therefore, is more elegant, and his harmony more pure, than that of his predecessors, though less nervous and original. Greene had the misfortune to live in the age and neighbourhood of a musical giant, with whom he was utterly unable to contend, but by cabal and alliance with his enemies. Handel was but too prone to treat inferior artists with contempt; what provocation he had received from Greene, after their first acquaintance, when our countryman had a due sense of his great powers, I know not, (says Dr. Burney) but for many years of his life, Handel never spoke of him without some injurious epithet. Greene's figure was below the common size, and he had the misfortune to be very much deformed; yet his address and exterior manners were those of a man of the world, mild, attentive, and wellbred. History has nothing to do with the infirmities of artists; who, being *men*, in spite of uncommon gifts and inspirations, are subject to human frailties, which enthusiasm, praise, and the love of fame, more frequently augment than diminish. We shall not omit to notice, that Greene, in conjunction with Festing, has the credit of being the first institutor of the charitable fund for the support of decayed musicians. See Festing.

Greene, during the last years of his life, began to collect the services and anthems o

our old church composers, from the single parts used in the several cathedrals of the kingdom, in order to correct and publish them in score; a plan which he did not live to accomplish, but, bequeathing his papers to Dr. Boyce, it was afterwards executed in a very splendid and ample manner. Greene died in 1755, and was succeeded, as composer to the chapel royal, and master of his majesty's band, by his worthy pupil Dr. William Boyce.

GREENE, (Miss) a pleasing singer at the oratorios, and at the public concerts, in London.

GREETING, (Thomas) an English musician, and author of a work entitled "*The pleasant Companion, or Lessons and Instructions for the Flageolet,*" printed for John Playford, in 1675.

GREGORY, (St., called Gregory the Great) a Roman pontiff, was born at Rome, of an illustrious family, about the year 550. His rank and talents recommended him to the notice of the emperor Justin, who appointed him prefect of that city. Being of a religious turn of mind, and finding that the duties of his office attached him too much to the world, he retired to a monastery; but he was soon summoned from his retirement, by pope Pelagius II., who appointed him one of his deacons, and sent him to Constantinople in the capacity of nuncio. Upon his return to Rome, he was employed by Pelagius as his secretary, but at length obtained leave to retire to his convent. Here he hoped to devote his days to study and contemplation, but a plague, that raged with violence in the capital, drew him from his seclusion. He came forth from his retreat, and instituted litanies, which were sung in procession about the streets of the city. On its arrival at the great church, it is said that the contagion ceased. Of this distemper Pelagius died, and Gregory was unanimously chosen to fill this high dignity. Though of an infirm and weakly constitution, he possessed a vigorous mind, and discharged the duties of his station with equanimity and firmness. One of the greatest events which, by his prudence and judicious management, he effected, during his pontificate, was the conversion of our own nation to Christianity.

But what particularly entitles Gregory to notice in this work, is his having effected a reformation in the music of the church. About 230 years before the period in which Gregory lived, St. Ambrose, who was then bishop of Milan, became one of the patrons of church music, and instituted, in his church at Milan, a peculiar method of singing, which received the name of *Cantus Ambrosianus*, or Ambrosian chant. St. Augustine, the disciple of St. Ambrose, speaks of the great delight he received in hearing the psalms and hymns sung there: "As the voices," says he, "flowed into my ears, truth was instilled into my heart, and the affections of piety overflowed in tears of joy. The church of Milan," he continues, "had not long before begun to practise this method. It was here first ordered, that hymns and psalms should be sung after the manner of eastern nations, that the people might not languish and pine away with a tedious sorrow; and from that period it has been retained at Milan, and imitated by almost all the other congregations of the world." Tradition says, that it was upon occasion of St. Ambrose receiving St. Augustine into the church, on his conversion, that the bishop of Milan composed the celebrated "*Te Deum,*" which has since exercised the talents of the most celebrated composers.

The chant thus established by St. Ambrose continued in use, with few alterations, till the time of Gregory the Great, whose object in reforming it seems to have been twofold; he enlarged the former plan, by introducing four new modes or tones into the "*Canto fermo,*" and banished from the church the "*Canto figurato,*" as being too light, and destitute of that gravity and simplicity suited to the solemn offices of the church. John Diaconus, the author of Gregory's life, informs us, that he established a singing school at Rome, and that it subsisted three hundred years after his death, which happened in 604. He assures us,

that the original "*Antiphonarium,*" or volume of anthems of this pope, was still existing, as well as the whip with which he used to threaten the restive scholars, and also the bed on which his infirmities obliged him to recline, when, in the latter part of his life, his zeal still led him to visit his favourite school, and hear the scholars practise. This pontiff is likewise said, by ecclesiastical writers, to have been the first who separated the chanters from the regular clergy; for it was his observation, that singers were more admired for their fine voices, than for their precepts or their piety.

At present, this kind of singing is become venerable from its antiquity, and from the use to which it is appropriated; for though the more rich and varied strains of a Haydn and a Mozart have been adopted in the general service of the Roman Catholic church, yet, on particular occasions, the Gregorian chant is exclusively used, and heard in all its ancient glory, especially during the penitential season of Lent, and in the holy week. It is true, that its simplicity, and its total dissimilitude to secular music, precludes all levity in the composition, and all licentiousness in the execution, and that to ears long habituated to artificial and refined music, its simple tones may have little charm; yet the amateur will delight to trace in these inartificial movements, some of the melodies of the olden time, and, perhaps, it may not be too much to add, of the days of Athenian glory.

GREGORY, (WILLIAM) a gentleman of the chapel royal in the reign of Charles II., was a composer of several anthems. The best are, "*Out of the deep have I called,*" and "*O Lord, thou hast cast us out.*"

GREINER, (JOHANN M.) a good violinist, was born at Constance in 1724. He filled the office of chapel-master to several German courts, up to the year 1784.

GREINER (JOHANN THEODORE) published in 1774, at Amsterdam, two works, comprising symphonies, each containing six different pieces and six duets.

GRENET, a French dramatic composer, produced, in 1737, the opera, "*Le Triomphe de l'Harmonie,*" and in 1759, "*Apollon, Berger d'Admète.*"

GRENET, (CLAUDE DE) born at Châteaudun, in Beauce, in 1771, was an officer in the French army. He was a piano-forte pupil of Kuhn, and composed several concertos and sonatas for his instrument, likewise some romances, published at Paris.

GRENIER, a musician at Paris, published there, about the year 1786, some airs for the violin and violoncello.

GRENIER, (GABRIEL) a pianist and composer for his instrument at Paris, since the year 1792. He has also published some romances.

GRENSER or GRENZER, (JOHANN FRIEDRICH) professor of the hautboy to the king of Sweden, about the year 1783, was born at Dresden. In 1779, he published at Berlin six trios for the flute, and other instrumental music.

GRESLER, (SALOMON) organist at Triptio, in Misnia, published at Leipsic, in 1781, six sonatas for the harpsichord, and in 1787, other music for his instrument.

GRESNICK, (ANTON) born at Liege in 1753, went at an early age to Italy, where he studied under the celebrated Sala, member of the conservatory at Naples. He afterwards visited London, where he composed the music for the opera of "*Demetrius,*" and obtained the situation of chamber-musician to the prince of Wales. He published much dramatic music at Paris, amongst which was the four-act opera of "*La Forêt de Brama,*" a work that he himself thought would establish his reputation, but which is said to have caused his death, from his great disappointment at its being only received at the theatre, *à correction.* He died soon after, at the early age of forty-seven.

GRESZLER, (FRIEDRICH S.) a German singer and organist, has published some piano-forte and harp music at Dresden since the year 1793.

GRETRY, (ANDRE.) The father of Grétry was a teacher of music at Liege where André Grétry was born, in the ye

1741. At an early age, he became sensible to the charms of music, and to this sensibility, when he was only four years old, he was near falling a sacrifice. It is related of him, that being left alone in a room where some water was boiling in an iron pot over a wood fire, the sound caught his ear, and for some time he amused himself by dancing to it. The curiosity of the child, however, was at length excited to uncover the vessel, and in so doing, he overset it. The water fell upon, and dreadfully scalded him from head to foot. From the great care and attention that were paid to him by his parents, he at length recovered in every respect from this accident, except having a weakness of sight, which continued ever afterwards.

When he was six years old, his father placed him in the choir of the collegiate church of St. Denis, and, unfortunately, but necessarily, under the tuition of a master who was brutal and inhuman to all his pupils. Young Grétry had his full share of ill-treatment, yet such was his attachment to this man that he could never prevail upon himself to disclose it to his father; fearing that, by his influence, the chapter might be induced to take some steps that would be injurious to him. What little the youth acquired, during this time, "was not," as he said, "so much from the lessons, as in spite of the lessons of his master." An accident, however, which for some time put a stop to his studies, deserves here to be related. It was usual, at Liege, to tell children, that God would grant them whatever they ask of him at their first communion. Young Grétry had long purposed to pray on this occasion, "that he might immediately die if he were not destined to be an honest man, and a man of eminence in his profession." On that very day, having gone to the top of the tower to see the men strike the wooden bells, which are always used during the Passion week, a beam of considerable weight fell on his head, and laid him senseless on the floor. A person who was present ran for the extreme unction, but, on his return, found the youth upon his legs. On being shown the heavy log that had fallen upon him, "Well, well," he exclaimed, "since I am not killed, I am now sure that I shall be an honest man and a good musician." He did not, at first, appear to have sustained any serious injury, but his mouth was full of blood, and the next day a depression of the cranium was discovered; on which, however, no operation was ever attempted.

From this time, but whether owing to the accident or not is not known, his disposition was considerably altered. His former gaiety gave way, in a great measure, to melancholy, and never after visited him, except at intervals. On his return to the choir, he acquitted himself by no means to the satisfaction of his father, who, for a time, withdrew him for the purpose of his receiving further instruction. He was now placed under the care of a master as mild as the other had been severe. When his father replaced him in the choir, his improvement both in singing and playing was found to have been very great. The first time he sang in the choir, the orchestra, delighted with his voice, and fearing to lose the sound of it, was reduced to the *pianissimo*; the children of the choir drew back from respect; almost all the canons left their seats, and were deaf to the bell that announced the elevation of the host. All the chapters, all the city, all the actors of the Italian theatre, applauded him, and the savage master himself took him by the hand, and told him that he would become a musician of great eminence. Some little time afterwards, his voice began to break. It would then have been prudent to have forbidden his singing, but this not being done, a spitting of blood came on, to which, on any exertion, he was afterwards subject. Not long subsequently to this, he was placed under the care of Moreau; but such was the exuberance of his genius, that he had previously attempted several of the most complicated kinds of music. He has himself stated, that one of the first things he did was to carry his master a mass, which he had just completed. "Stay, stay," said Moreau, "you proceed too fast;" at the same time returning

to the young composer his score without looking at it, he wrote down on a slip of paper five or six semibreves. "Write," says he, "a treble to this bass, and show it me to-morrow, but attempt no more masses." Grétry withdrew, a little humbled, saying to himself, "My father was right in thinking my late master too indulgent." He carried Moreau the bass the next day, ornamented with three or four trebles. "You still proceed too fast," he exclaimed; "I only asked for note against note to this bass." Grétry could not restrain his musical impetuosity. "Sir," said he, "I had a thousand musical ideas in my head, and was eager to make use of them." "*Dominus vobiscum*, in contrary motion," said his master, "that is the way the parts should move." Grétry then quitted him, saying to himself, "I have learned nothing by these two lessons, but let us go on gently." Yet he could not help scribbling. He next composed six symphonies, which were successfully executed in the city. Mr. Hasler, the canon, begged him to let him carry them to the concert, encouraged him greatly, advised him to go to Rome in order to pursue his studies, and offered him his purse. His master in composition thought this little success would be mischeivous to Grétry, and prevent him from pursuing that regular course of study, so necessary to his becoming a sound contrapuntist. He never even mentioned his symphonies. Grétry walked to Rome, in the early part of 1759, being then only eighteen years of age. Here, in order that his genius might be as much unfettered as possible, he studied under several masters, and almost every day visited the churches, in order to hear the music of Casali and Lustrini; but particularly that of the former, with which he was greatly delighted. The ardour with which he pursued his studies was so great, that it suffered him to pay but little attention to his health, which, consequently, became so much impaired, that he was obliged, for a time, to leave Rome, and retire into the country. One day, on Mount Melini, he met a hermit, who gave him an invitation to his retreat, which he accepted, and became his inmate and companion for three months.

He then returned to Rome, and, young as he was, distinguished himself by the composition of an *intermezzo*, entitled "*Le Vende Miatrice*." His success was so decisive, that he was very near suffering fatally from the jealousy of a rival in his profession. Admired and courted in the capital of Italy, Grétry here continued his labours and his studies with assiduity and perseverance, till M. Mellon, a gentleman in the suite of the French ambassador, incited in him a desire to visit Paris. In his way to this city, in 1767, he stopped at Geneva, and composed there his first French opera of "*Isabelle et Gertrude*," which was so successful, that he was called for after the performance.

It was some time before Grétry could obtain in Paris a piece to compose; and he was first introduced to public notice there in 1728, by writing the music to Marmontel's opera of "*Le Huron*." This was received with the most flattering applause. The opera of "*Lucile*" followed, which was even more successful than the former. His fame was now established in France, and he produced nearly thirty comic operas for the great Opera-house in Paris. Of these, "*Zemire et Azor*," and "*Richard Cœur de Lion*," have been translated, and successfully brought on the English stage. The taste of the Parisians tended greatly to corrupt that of Grétry, but he has done much towards improving theirs. They have met about half-way, and perhaps the genius of the French language, the style of singing, and the national prejudices, even if he had determined to continue inflexible, could not have admitted of a nearer approximation than we find in his music. Sacchini has been known to say of Grétry, that he remembered him at Naples, where he regarded him as a young man of great genius, who wrote as much in the style of that school as even any of the Italian masters; but when he heard his comic operas at Paris, many years afterwards, he did not find that he was much improved by com-

posing to French words, and for French singers. Grétry, during the anarchy which reigned a few years ago in France, became tainted with revolutionary principles; and he even went so far as to publish a work on the subject of religion, entitled "*De la vérité ce que nous fûmes, ce que nous sommes, ce que nous devons être,*" which shows him also to have been deeply tinctured wiih infidelity. He died at Montmorency in 1813.

GRETRY, (Mlle. Lucile) second daughter of the preceding, composed the music of the Italian comedy of "*Le Mariage d'Antonio,*" in 1786. She afterwards produced the opera of "*Louise et Toinette,*" performed in 1787.

GRETSCH, violoncellist at the chapel of the prince of Tour-Taxis, at Ratisbon. He composed much music for his instrument, which is considered excellent in its kind. He died in 1784.

GREVILLE, (Rev. R.) an English amateur composer of glees and other vocal music. His glee, "*Now the bright morning star,*" is a highly celebrated composition in that style. His compositions appeared about the year 1787.

GRIESBACH (Georg Ludolph Jacob) was the son of Johann Heinrich Griesbach. He was leader of his late majesty's band. When he first came to England, he was placed by their majesties under the senior Cramer for the violin, and Abel for the study of composition.

GRIESBACH, (Justus Heinrich Christian) younger brother to the preceding, was born at Hanover. He came to England in the year 1780, at the desire of his late majesty, George III., and was engaged, after some instructions by Crosdill, as first violoncello in the queen's band, which situation he held until the death of their majesties.

GRIESBACH, (Friedrich) brother to Georg and Heinrich Griesbach, is a celebrated performer on the hautboy, who also belonged to the queen's band. He was for three years a pupil of Fischer, and is now unrivalled on his instrument.

GRIESBACH, (John Henry) eldest son of J. H. C. Griesbach, was born at New Windsor, in 1798. At the age of eight, his father placed him under his uncle, G. L. J. Griesbach, to be instructed in the theory of music and the piano-forte. He performed before their majesties for the first time, in 1810, being then twelve years old, and in the following year was appointed pianist to her majesty, and had the honour of playing a solo piece for the piano-forte every night, at her majesty's private concerts. This honour he enjoyed till the demise of her majesty; when, wishing to have the advantage of instruction from Mr. Kalkbrenner, which he had previously obtained at different periods, for about a month each time, he came to London, and resided with him, where he had also the great advantage of improving by constantly hearing the extraordinary performance of that great master. The following is a list of J. H. Griesbach's works, published up to the 30th of October, 1823: "*A Quartet for Piano-forte, Violin, Viola, and Violoncello,*" dedicated to Mr. Kalkbrenner; "*Two Fantasias for the Piano-forte;*" "*Romance for the Piano-forte;*" and some duets. These works are highly spoken of by the editor of the *Quarterly Musical Review.*

GRIESBACHER, a professor of the clarionet, and composer of instrumental music in Germany, towards the close of the last century.

GRIFFE, composer of some piano-forte music in London, in the latter part of the last century.

GRIFFIN, an English professor of music and composer. He was one of the original members of the Philharmonic society. Some of the instrumental compositions of this gentleman are of a very superior order, especially "*A Quartet for two Violins, Tenor, and Violoncello,*" which was performed at the British concerts, and highly appreciated there.

GRILL, (Franz) a German composer of instrumental music, published at Offenbach and Vienna, between the years 1790 and 1795, in which year he died.

GRILLO, (Nicolo) an Italian composer of vocal music about the year 1750. His cantatas were much admired.

GRIMALDI. See Nicolini.

GRIMAREST, (J. L.) a French musician, published, about the year 1707, a work entitled "*Traité du Récitatif.*" He is believed to have died about the year 1713.

GRIMM, (Heinrich) singer at Magdeburg, and subsequently at Brunswick, flourished in the sixteenth century. He wrote many musical works, also much sacred music.

GRIMSHAU, an English composer of songs and piano-forte music, published since the beginning of the present century.

GROENEMANN, (Albert) born at Cologne, was organist and composer at the great church of the Hague about the year 1756. In 1739, he resided at Leyden, where he was esteemed a good violinist. He published at that time much music for the violin and flute. About the year 1760, he became insane, and died some years afterwards in confinement.

GROENEMANN, (Johann Friedrich) brother to the preceding, resided, about the year 1761, at Amsterdam, and published there and at London some compositions for the flute, &c.

GROS (A. J.) published at Paris, in 1783, his fifth work, containing airs for the harpsichord and harp.

GROSE, an organist at Copenhagen, published some pleasing vocal and instrumental music between the years 1780 and 1792.

GROSHEIM, (Georg Cristoph) a German musician, born at Hesse-Cassel in 1764. He has composed much vocal and instrumental music, some of which is for the organ, between the years 1790 and 1800. He resides at Cassel, where he has a music warehouse.

GROSSE, (Gottfried) organist at Klosterbergen, near Magdeburg, has published "*Six Sonatas for the Harpsichord,*" Leipsic, 1783.

GROSSE, (Samuel Deitrich) a celebrated German violinist and composer for his instrument. His playing was much admired at Paris in 1780. He died in 1789, at the early age of thirty-two. His compositions are published by Imbault in Paris.

GROSSE, senior, an excellent violinist, in the service of the prince royal of Prussia in 1779, and at the chapel royal of Berlin in 1790. He was a pupil of Lulli, and published some music for his instrument.

GROSSE, (H.) eldest son of the preceding, was a violoncello pupil of Duport, and is professor of his instrument at the chapel royal, Berlin. He has published some instrumental music. His younger brother is second hautboy at the same theatre.

GROSSE (William Leopold) was born in Dessau, the capital of Anhalt, in Upper Saxony. His father is an officer of the forests belonging to the dukedom of Anhalt Dessau, and intended his son William for the same business, which his activity of mind and body particularly adapted him for. Having, as a child, a great predilection for music, his father allowed him to learn the piano-forte and French horn, to which he was much induced, by the facility of procuring excellent teachers from among the many eminent professors then in the service of the reigning duke. At the age of fifteen W. Grosse left school, and assisted his father till about the age of nineteen, when he was employed by the duke as surveyor of his estates, in which occupation he continued to be chiefly employed during six years, and then requested his discharge, with the intention of establishing himself in a music warehouse. Scarcely had he succeeded in his wishes for the short space of fourteen days, during which he had opened a music shop at the university of Halle, when the battle of Jena took place, and the French army, with Napoleon at their head, being victorious, entered Halle, and ordered all the professors and students to leave the town within twenty-four hours. Grosse, as a teacher, was included in this order, and his prospects in business were in consequence completely blasted. From Halle he proceeded to Berlin, where he lost his little remaining pro

perty in an unsuccessful speculation in the horse trade, between Berlin, Wittenberg, and Leipsic. He was now reduced to the necessity of entering one of the German regiments which the French were then raising, and in less than six months was promoted to a lieutenancy, on account of his good conduct. His regiment was then ordered to Flushing, where he narrowly escaped death, and being taken prisoner, was brought over to England. Soon after this, having no wish to rejoin the French eagle, he applied to serve in the German legion under the duke of Cambridge, but was unsuccessful in his application. He then betook himself again to music, and, after many severe struggles and privations, was enabled to form a connection in this country, which has gradually led to extensive business as a teacher, and to his permanent settlement in London, where he has published much music for the piano-forte, also many songs. The following are among his principal compositions for the piano: "*Zephyr's Waltz, &c.*" "*Henrietta's Bower.*" "*La Rosa Maria, Air, with Variations.*" "*A grand March, with Introduction and Rondo.*" "*Fancy's Overture.*" "*Gentil Housard, with Variations for the Piano, Flute, or Harp; Flute Accompaniment ad libitum.*" "*Haydn's celebrated Andante, with Variations.*" "*Lisette, a German Air, with Variations.*" "*Suabian Air, with Variations.*" "*In my cottage near a wood, a favourite Air and additional Variations.*" "*Dessauer's March, as a Rondo.*" "*Young May-Moon, as a Rondo.*" "*Hessian March, pas redouble, and the Duchess of Kent and Cambridge's favourite Waltzes.*" "*Beauties of Mozart, Nos.* 1, 2, *and* 3." "*Hasting's Waltzes, including Miss Macdonald's celebrated Waltz.*" "*Prince Leopold's Waltzes, and the original Cobourg Marches.*" "*The same Marches for two Performers.*" "*Medley Rondo of pleasing German Airs.*" "*Elizabeth, a favourite Waltz.*" "*Petites Agréables, for two Performers on one Pianoforte.*" "*H. R. H. the Duke of Gloucester's March and Waltz.*" "*The Stop, Duke Nicholas's Waltzes, and Spanish Castanet Dance.*" "*Quatre Saisons, four Waltzes.*" "*Amelia's Bowers.*" "*Achilles, a set of Quadrilles.*" "*Short and easy Preludes for the Piano-forte.*" "*Les Jardins de Kensington.*" "*Little Beauties, Nos.* 1 *and* 2, *collected Airs, containing the favourite Waltz amongst Roses, each New Dances, Nos.* 1 *and* 2." Songs: "*Love, Wine, or Fame.*" "*Thine eyes, sweet maid.*" "*Rosy Anne.*" "*Fairy Song.*" "*To Eliza.*" "*The Smile, with an additional Verse.*" "*Sympathy's Tear, Vocal Duet.*" "*That roguish boy of Venus fair.*" "*The Invitation.*" "*On the brow of yonder valley, Romance.*"

GROSSI, (Andrea) a violinist and composer for his instrument, in the service of the duke of Mantua, in 1725, published sonatas for two, three, four, and five instruments.

GROSSMAN, (Frederica) a celebrated German singer at Cassel, since the year 1785.

GROSSMANN, a composer of "*Three Quartetti and two Clarinetti, Viola e B.*" (Traeg's Cat. 1799.)

GROTTI, (Antonio) a dramatic composer at Vicenza in the year 1800. His compositions for the theatre and chamber are much approved in Italy.

GRUA, (Carolo) chapel-master to the elector palatine, at Manheim, in 1756.

GRUA, (Franz Paul von) counsellor to the elector of Bavaria, and chapel-master at Munich in 1786, at the time when that chapel was in the zenith of its glory.

GRUBER, (Georg Wilhelm) born at Nuremburg in 1729. At seven years of age he was chorister at the chapel of that town. At eighteen he sang with much applause at Frankfort, Leipsic, and Dresden. In 1750, on his return to Nuremburg, he was elected member of the chapel there, and made chapel-master in 1765. Gruber composed much sacred and other music. He died at Nuremburg, in 1796.

GRUBER, (Johann Sigmund) son of the preceding, and doctor of laws at Nurem-

burg, published there, in 1783, a German work in octavo, entitled "*Literature of Music, or Means of knowing the best Musical Works.*" In 1785, he also published "*Beytroege zur Litteratur der Musick.*" It is an alphabetical catalogue of authors. Likewise, among other choice works, "*Biographien einiger Tonkunsler, ein Beytroeg zur Musikalischen gelehrten geschichte francf. und.*" Leipsic, 1786.

GRUBER, (JANN) a celebrated musician at Nuremburg, was born at Simitz, in Carinthia, in 1693.

GRUENBERGER, (THEODOR) a monk, now living at a convent in Suabia, has composed much sacred music, and many pieces for the organ, since the year 1792.

GRUND, (CHRISTIAN) harpist at the court of Wurtzburg, was born at Prague in 1722. He was considered one of the greatest masters on his instrument.

GRUND, a German composer of instrumental music, chiefly for the piano-forte, in the present century.

GRUND, a violin pupil of Spohr, was in England in 1823. He executed a concerto of his master with considerable spirit. He stayed but a short time in this country.

GRUNDIG, (JOHANN Z.) tenor singer at the chapel royal, and afterwards at the school of St. Croix, at Dresden, in 1713. He died at Dresden in 1720. He was Graun's first master in vocal music.

GRUNER, (NATHANIEL GOTTFRIED singer and director of music at the Gymnasium at Gera, in Saxony, was considered among the best German composers towards the close of the last century. He composed much sacred and instrumental music, published at Lyons and Leipsic. Gruner lost all his property by a fire which happened at Gera, and nearly consumed the whole town, in 1781. On that occasion, he published six sonatas at Leipsic, by subscription, and soon got nearly 1400 subscribers. He died in 1795.

GUACCINI, an Italian soprano singer about the year 1710.

GUADAGNI, (GAETANO) of Vicenza, came first into this country in 1748, at an early period of his life, as serious man in a burletta troop of singers. His voice was then a full and well-toned countertenor; but he was a wild and careless singer. He attracted, however, the notice of Handel, who assigned him the parts in his oratorios of *Samson* and the *Messiah*, which had been originally composed for Mrs. Cibber. During his first residence of about four or five years in England, he was more noticed in singing English than Italian. He quitted London about the year 1753. In 1754, he was at Lisbon, as second serious man under Gizziello; and, in 1755, very narrowly escaped destruction during the earthquake. After this dreadful calamity, Gizziello, seized with a fit of devotion, retired into a monastery, where he spent the remainder of his life. Having a friendship for Guadagni, and being pleased with his voice and quickness of parts, he persuaded the young singer to accompany him in his retreat, where, for a considerable time, he took great pains in directing his studies: and it is from this period, that Guadagni's reputation as a refined and judicious singer may be dated. His ideas of acting were imbibed much earlier from Garrick, who, when he performed in an English opera called *The Fairies*, took no less pleasure in forming him as an actor, than Gizziello did afterwards in polishing his style of singing. After quitting Portugal, he acquired great reputation as first man in all the principal theatres in Italy; and, the year before his return to England, excited great admiration by his talents, as well as disturbance by his caprice, at Vienna. The highest expectations of his abilities were raised by report previous to his arrival here; and, indeed, as an actor, he had no equal on any stage in Europe. His figure was uncommonly elegant and noble; his countenance replete with beauty, intelligence, and dignity; and his attitudes and gestures so graceful, that they would have been excellent studies for a painter or statuary. But though his manner of singing was perfectly delicate, polished, and refined, his voice seemed at first to disappoint every hearer. Those who remembered it when he

was before in England, found it comparatively thin and feeble. For he had now changed it to a soprano, and extended its compass from six or seven notes to fourteen or fifteen; and let a fluid of six feet in depth be spread over more than double its usual surface, it will, of necessity, be shallower, though of great extent. The music he sung was the most simple imaginable; a few notes with frequent pauses, and opportunities of being liberated from the composer and the band, were all he wanted. And in these seemingly extemporaneous effusions he proved the inherent power of melody totally divorced from harmony, and unassisted even by unisonous accompaniment. Those who were surprised at such great effects, from causes apparently so inconsiderable, in analyzing the pleasure he communicated to the audience, discovered that it chiefly arose from his artful manner of diminishing the tones of his voice, like the dying notes of the Æolian harp. Other singers captivated by a swell or *mezze di voce*, but Guadagni, after beginning a note or passage with all the force he could safely exert, fined it off to a thread, and gave it the entire effect of extreme distance. And though neither his voice nor execution contributed much to charm or excite astonishment, he had a strong party in England of enthusiastic admirers and adherents, of whom, by personal quarrels and native caprice, he contrived to diminish the number very considerably before his departure. He had strong resentments and high notions of his own importance and profession, which disgusted many of his warmest friends, and augmented the malice of his enemies.

The serious operas in which he performed, during the season of 1769 and 1770, were *Olimpiade, a pasticcio*, chiefly by Piccini; *Ezio*, by Guglielmi; and *Orfeo*, by Gluck. In this last admirable drama, his attitudes, action, and impassioned and exquisite manner of singing the simple and ballad-like air, "*Che faro*," acquired him very great and just applause; but, in the zenith of public favour, by his private difference with the honourable Mr. Hobart, at that time patentee of the Opera-house, concerning a supposed affront put upon his sister in favour of Zamparini, together with his determined spirit in supporting the dignity and propriety of his dramatic character, by not bowing when applauded, or destroying all theatrical allusion by returning to repeat an air when encored at the termination of an interesting scene, he so greatly offended individuals, and the opera audience in general, that at length he never appeared without being hissed.

His enemies, knowing him to be *passion's slave*, frequently began an *encore*, with which they knew he would not comply, on purpose to enrage the audience.

Guadagni was allowed to be the first billiard player in Europe; but his antagonists, discovering his irritability, used, when playing for large sums, to dispute as unfair something that was clearly otherwise, by which he was so agitated, as not to be a match for a child. He quitted England for the last time in the summer of 1771.

GUADAGNI, (Signora) wife of the preceding, was a celebrated Italian singer, and performed at the opera in London, between the years 1759 and 1770.

GUAJETTA, (Giov.) a celebrated Venetian female singer, about the year 1750. She was the wife of the tenor singer Babbi.

GUALANDI, (Margaretta, called Ciampoli) a celebrated Venetian singer in the service of the landgrave of Hesse-Darmstadt, about the year 1710.

GUAMI, (Giuseppe) organist at Lucca, published, about 1586, many motets, and was a celebrated performer on the violin.

GUARDASONI, (Domenico) an Italian dramatic composer. He was manager of the Italian opera at Prague and Leipsic. He died in 1806 at Prague.

GUARDUCCI, (Tommaso) of Montefiascone, one of the greatest singers of Italy, was a pupil of Bernachi. He flourished about the year 1750. Guarducci sang at the opera in London, during several seasons, commencing with that of 1767. The tide of prejudice ran high against him on his

first arrival in London, but he had the good sense to discover, before it was too late, that a singer cannot captivate the English by tricks or instrumental execution; and many years afterwards, he told Dr. Burney, that the gravity of our taste had been of infinite service to him.

GUARNERIUS, (ANDREA) of Cremona, a celebrated maker of violins. Most of his instruments are defined thus, "*Andreas Guarnerius, fecit Cremonæ sub titulo Sanctæ Teresæ*, 1680.

GUEBAUER, a celebrated performer on the bassoon. He belongs to the orchestra of the grand opera in Paris.

GUENEE, (LOUIS) born at Cadiz in 1781, is one of the principal violins at the grand opera at Paris. He was a pupil of Rode. Guenée has published two works, containing "*Duets for the Violin;*" also "*Two Trios,*" "*A Volume of Quartets,*" "*A Concerto,*" &c.

GUENIN, (A.) formerly first violin at the grand opera at Paris, and afterwards in the service of the king of Spain, was born at Landrecias, about the year 1745. He was a pupil of Gavinié, and has published much music for his instrument.

GUENIN, (H. N.) son of the preceding, is known by the overture and airs of the ballet of "*Télémaque,*" arranged for the piano. He is a good pianist.

GUENIN, (MADEMOSIELLE) of Amiens, composed, at the age of sixteen, the music of the opera of "*Daphnis et Amatthée,*" which was generally admired.

GUENTHER, (CARL FRIEDRICH) a professor of the hautboy, was musician to a Saxon regiment, in 1788, since which time he has published some military music, at Dresden and Leipsic.

GUERILLOT, (H.) member of the conservatory at Paris, and of the grand opera band, some years since. He was a good violinist, and composed some concertos for the violin, some of which were published at Lyons in 1782.

GUERINI, (FRANC.) of Naples, chamber-violinist in the service of the prince of Orange, between the years 1740 and 1760. He composed some instrumental music. Guerini resided for some years in London.

GUERRE, (ELIZABETH CLAUDE JACQUETTE DE LA) a female musician, the daughter of Marin de la Guerre, organist of the chapel of St. Gervais, in Paris, was born in that city in 1669, and instructed in the practice of the harpsichord, and the art of composition, by her father. An opera of her composition, entitled "*Céphale et Procris,*" was represented in the royal academy of Paris, in 1694, and is still extant in print. She died in the year 1729.

GUERRENO, (VIANA) of Seville, a celebrated Spanish musician in the sixteenth century. He passed the greatest part of his life in Italy, and composed some excellent church music.

GUEST (RALPH) was born in the year 1742, at Basely, in Shropshire. At six years of age he began to discover a powerful propensity to music, which he was able to indulge and improve, by joining a very respectable church choir in his native parish. At fourteen years of age, he pursued with increasing ardour his musical studies, and soon became leader of the choir above-mentioned. At twenty-one he left the country, and through the introduction of a friend obtained a situation in business in London. Here he had determined to relinquish his pursuit, and apply solely to his business; but on attending Portland chapel one Sunday, by accident, his resolution gave way, in consequence of again hearing the music in which he had taken so much delight in his native parish. From this moment he formed a part of this excellent choir, at that time so justly celebrated in the metropolis. He now lost no opportunity of hearing the best public musical performances in London, and after a five years' residence in town, an advantageous offer presenting itself, he became an assistant to the late Henry Bullen, of Bury St. Edmunds, in which place, in the course of a few years, he set up business for himself. Here, under the friendly instructions of Frost, the then organist of St. James's parish, he not only became a performer on the organ, but also

greatly improved his musical taste and acquirements. About the year 1705, the choir of St. Mary's church was intrusted to Guest, and when an organ was subsequently erected, he became organist. What had been in early life merely an amusement, afterwards became his sole employment; he relinquished other business, and devoted himself entirely to the organ, and the instruction of private pupils in music. In the midst even of constant employment, he found time to publish "*The Psalms of David,*" arranged for every day in the month, many of the last old tunes being retained, and more than sixty new ones introduced. To this work was prefixed a short introduction to singing and thorough-bass. Soon afterwards, he published a sort of supplement to his former work, entitled "*Hymns and Psalms,*" the music to which he adapted and composed. In addition to his compositions in sacred music, he has published many songs.

GUEST, (GEORGE) son of the preceding, was born in 1771. He was very early instructed in the rudiments of music by his father, and manifested a great precocity of musical talent and capability. When no more than two years old, he began to practise the diatonic scale; at three he could sing "*God save the King;*" at five he sung in public at St. James's church, Bury, Handel's song, "*He shall feed his flock,*" accompanied by a full band; at seven he took the first treble at the opening of the organ at Stowmarket. Here he attracted the notice of the late Mr. Taylor, organist of Chelmsford, by whom he was immediately recommended to Dr. Nares, who, after having heard him sing some of Handel's music, appointed him to a situation among the boys in the king's chapel. In this excellent school, he made great proficiency in musical knowledge, and so distinguished himself by his skill in singing, that by Dr. Ayrton, who succeeded Dr. Nares, in conjunction with Messrs. Stanley and Linley, he was brought to sing two songs in an oratorio, performed before his late majesty. Upon this occasion, the king, who is well known to have been an excellent judge of music, expressed great approbation, and gave commands to Stanley that Master Guest should always sing two songs in the succeeding oratorios. At the commemoration of Handel in 1784, young Guest having obtained the situation of principal treble singer in the king's chapel, Bartleman enjoying the same honour at Westminster abbey, they each acquitted themselves with great credit in the prominent parts which were assigned them. The circumstances of these contemporaries in after life were widely different; Bartleman, remaining in town, acquired a degree of popularity, which Guest, retiring into the seclusion of the country, could not possibly attain. In 1787, having been solicited to accept the organ at Eye, Suffolk, he left the king's chapel, to undertake the duties of that situation. He remained at Eye only two years, being, in 1789, appointed to the organ recently erected by Green, at Wisbeck, in the county of Cambridge. For this office there were at first no fewer than nineteen candidates, but when it was understood that Guest was one, and that they were to undergo an examination by Dr. Randall, in St. Mary's church, Cambridge, they all withdrew their claims, except three. Guest having performed several difficult pieces of music, and having extemporized upon a given subject of a few bars in a masterly manner, he was recommended to the capital burgesses of Wisbeck by Dr. Randall, and by them accepted. Guest has ever since resided at Wisbeck, where he is celebrated as a teacher of the piano-forte, and as an extemporary performer upon the organ. In this last respect, he has long excited admiration by the correctness and elegance with which he pours forth the impulses of the moment. To a thorough knowledge of his art, and a complete mechanical command of his instrument, is superadded the further excellence of a chaste, yet brilliant original conception of musical ideas, which he never fails to develope with precision and effect.

Guest is the author of a variety of musical publications, which have been well

received, particularly his "*Fugues and Voluntaries for the Organ*," "*An Anthem for Christmas Day, inscribed to Dr. Clarke*," "*A Set of Hymns for the Service of the Church*," and "*Six Grand Pieces for a full Military Band.*" He is also the author of several admired glees, duets, and songs.

GUGEL, (H.) a celebrated performer on the horn, and composer for his instrument. He was lately at St. Petersburg, and went from thence to Paris. His knowledge of his instrument is said to be perfect, and his powers upon it beyond all expectation.

GUGL, (MATTHÆUS) organist at the cathedral of Salzburg, published there, in 1719, "*Fundamenta Partituræ in compendio Data.*" A third edition of this work was published at Augsburg in 1777.

GUGLIELMI, (PIETRO) son of Joachim Guglielmi, master of the chapel of the duke of Modena, was born at Massa di Carrara, in 1729. He studied music under his father till he was eighteen, when he was sent to the conservatory of *Loretto*, at Naples. The celebrated Durante then directed this school, from whence Piccini, Sacchini, Cimarosa, Maio, Trajetta, Paisiello, &c. have issued. Guglielmi did not announce any great disposition for music, but Durante subjected him to the dry studies of counterpoint and composition. He left the conservatory at the age of twenty-eight, and composed, nearly directly, for the principal theatres of Italy, comic and serious operas, in both of which he succeeded equally well. He was sent for to Vienna, to Madrid, to London, and returned to Naples, being then in his fiftieth year. It was at this epoch, that his faculties acquired their greatest activity, and that his genius shed its greatest lustre. He found the theatre at Naples occupied by the great talents of Paisiello and Cimarosa, who there disputed the palm. He revenged himself nobly on the latter, of whom he had cause to complain. He opposed a work to each work of his adversary, and constantly conquered him. Pope Pius VI. offered Guglielmi, in 1793, the situation of master of the chapel of St. Peter. This retreat gave him, being then sixty-five, an opportunity of distinguishing himself in church music. Guglielmi's works are reckoned to be more than two hundred. The best are the operas of "*Le due Gemelli*," "*La Pastorella Nobile ;*" and among his oratorios, "*La Morte d'Oloferne*," and "*Deborah.*" Zingarelli looked upon this last as the *chef-d'œuvre* of Guglielmi. Musicians discover in this composer, simple and elegant melodies, a clear and supported harmony, and whole pieces full of fancy and originality. He died in 1804, in his seventy-seventh year.

GUGLIELMI, (PIETRO CARLO) a Neapolitan musician, and eldest son of the preceding, was in London during several years, and much esteemed here as a dramatic composer. Among many successful comic operas, his "*I due Gemelli*" is considered his best work. He has also composed an oratorio, called "*La Distruzzione de Gerusalemme*," which was performed at the theatre del Fondo, at Naples, at the beginning of the present century.

GUGLIELMI, (GIACOMO) younger brother to the preceding. He resided at Paris for some years, and was engaged at the opera buffa in 1810. G. Guglielmi was born at Massa di Carrara, in 1782. His first *début* was at the theatre of *Argentina* at Rome; he then went to Parma, afterwards to Naples, Florence, Bologna, Venice, Amsterdam, and lastly to Paris.

GUICCIARDINI, (LUDOVICO) an historian, born at Florence in 1523. He resided at Antwerp, where he published some historical works, in which is to be found the biography of thirty of the principal Flemish musicians. He died in 1589.

GUICHARD, (NICOLAS) a French professor of the guitar. He published a collection of airs, among which are "*Bouquet de Romarin*," "*Le Coin du Feu*," "*Il est passé bon temps*," &c. Guichard died in 1807.

GUICHARD, (LOUIS JOSEPH) born at Versailles in 1752, was appointed chamber-musician to the king of France in 1776. In 1784, he became professor at the royal school of singing, and in 1792, singing-master at the academy of music. Guichard

is now professor of declamatory singing at the conservatory, and has composed some romances.

GUIDO. See ARCTINUS.

GUIGNON, (JEAN PIERRE) born at Turin in 1702. He was a celebrated violinist, and gave lessons to the dauphin, (father of Louis XVI.) and to Madame Adelaide of France. Guignon held for thirty years an absurd appointment, named "*Roi des Violons, et Maître des Ménestriers,*" which he afterwards gave up, and at his request the office was suppressed. He gave gratuitous lessons to many young violinists, who requested them of him. Guignon's compositions consist of some sonatas, duets, trios, and concertos for his instrument. Guignon died at Versailles in 1774.

GUILLEMAIN, (GABRIEL) born at Paris in 1705, was celebrated as a violinist. He composed some sonatas for the violin and harpsichord. Guillemain lost his senses late in life, and in 1770 destroyed himself, inflicting on his person no less than fourteen wounds.

GUILLON, a French musician, published about the year 1780, at Lyons, some quartets for the violin, also some instrumental music at Paris.

GUILLOU, first flutist at the grand opera at Paris.

GUMPENHUBER, an amateur performer at the Pantalon, was engaged for three years at Petersburg, in 1755, as chamber-musician, where his capriccios and concertos were much admired. He quitted that country in 1757.

GUNTHER, organist at Neustadt, was named, in 1789, to the church of St. Croix, at Dresden.

GUNTHER, (FRIEDRICH) a bass singer at the theatres of Weimar and Gotha, between the years 1770 and 1780.

GUTHMANN, (FRIEDRICH) second violinist at the Italian theatre, at Paris, published there, in 1786, six duets for the violin. He has since published a method for the guitar, and other works, in Germany.

GUTTERIDGE (WILLIAM) was originally intended for the musical profession, and received his first instruction at Tenterden, in Kent. Having some friends in Brussels, he went there for the benefit of tuition, and after remaining some time was engaged to lead the band, at the theatre in the park. On his return to England, he undertook the same situation in the theatre at Birmingham, then under the management of R. W. Elliston. From thence he was engaged by T. Dibdin, to instruct the chorus at the Surrey theatre, and subsequently to lead the band at the theatre in Brighton, where he became a pupil of Keisewetter. Soon after this, he was engaged to lead his majesty's quadrille band, was also appointed organist at the Independent chapel in Brighton, and officiated in the absence of Mr. Attwood, at his majesty's private chapel. His compositions have never been published, with the exception of two pleasing songs.

GUTTMAN, (C. A.) a composer of some piano-forte music, published by Goulding.

GUY D'AREZZO. See GUIDO.

GUYMENER, a good violinist, resident in England.

GYROWETZ (ADALBERT) was born in Bohemia in 1765. He received his musical education at Vienna, and soon became an excellent pianist and violinist. In 1785, he went to Naples, from thence came to England, and returned in 1793 to Vienna, where he at present resides, enjoying, since 1804, the place of imperial chapel-master. Gyrowetz has composed very numerous instrumental works, also some romances and other vocal pieces.

# H

HAAKE or HAACK (CARL) was born at Potsdam in 1757, and was appointed, about the year 1790, first violin and chapel-master to the royal chapel in Berlin. The

following are among his compositions: "*Six Sets of Violin Concertos,*" published at Berlin between the years 1791 and 1797. "*Three grand Sonatas for the Piano-forte,*" Berlin, 1793.

HAAKE or HAACK, (FRIEDERICH) the younger brother of the preceding, is an organist at Stettin. He has published "*Concerto pour le Clav.*" Op. 1; "*Three Trios pour le Clav.*" Op. 5; "*Three Trios pour le Clav.*" Op. 6. F. Haake is a celebrated pianist, and was a pupil in counterpoint of Fasch.

HAASS, (IGNAZ) a celebrated organist and composer at Koniggratz, in Germany. He published at Vienna, in 1797, "*Variazoni sopra l'Andante in A dur del Sig. Mozart.*"

HAASS, (PAT. ILDEFONIS) a librarian and monk in Germany, was born at Offenbach in 1735. He was an excellent theorist, composer, and violinist. He died in 1791. Haass's publications are chiefly for the church.

HABENECK, (F. A.) There are three brothers of this name, all of them violinists. F. A. Habeneck is the eldest, and was adjunct and one of the best violin pupils of Baillot, at the conservatory at Paris. He was afterwards adjunct with Kreutzer for solo playing, at the imperial academy of music. He has published, at Paris, three fantasies for the violin, which are much esteemed. Joseph and Corentin Habeneck (his brothers) were likewise pupils of the conservatory, and of Baillot's class, and both performed, with great success, concertos on the violin, at the concerts given by that institution.

HABERMALZ, (H. B. R.) a German harpist, published, about the year 1782, "*Neue Sammlung für die Harfe mit einer Viol,* (Leipsic) "*Blühe liebes Veilchen,*" for the harp, (Dresden) also other pieces for the same instrument.

HABERMANN, (FRANZ JOHANN) director of music at Prague, in Bohemia, was born in that city in 1712. He was particularly esteemed as a contrapuntist about the middle of the last century. Twelve masses of his composition were published at Prague, in the year 1746, and in 1747 six litanies, in folio. He has composed also many symphonies and sonatas.

HABERMEHL, (G.) a German composer, has published twelve variations for piano-forte, at Darmstadt, (1796) and twelve others for piano-forte, at Brunswick, (1797.)

HACKER, (BENEDICT) a German composer, born in Bavaria in 1769. The following are among his principal works, up to the year 1800: "*Liebe und Treue, an Emma,*" a song, (Munich, 1797.) "*Six Songs,*" (1798.) "*Six Songs,*" (1799.) "*Je früher, je lieber,*" song. "*Four-Part Songs.*" "*List gegen List,*" an operetta. He was a friend and pupil of Michael Haydn.

HACKMEISTER, (KARL CHRISTOPH) organist at the church of the spirit at Hamburgh, published, in 1753, a work entitled "*Klavier übung, bestehend in 50 auserlesenen variationen über eine menuet zum nutzen der information componirt, &c.*" first volume; in which he discovers not only good taste, but a thorough knowledge of counterpoint.

HADRAVA or HADRAWA was a Hungarian by birth. He was a good amateur violinist, and published in 1782, at Berlin, six sonatas for the harpsichord.

HAEFNER, chapel-master, in 1797, to the king of Sweden at Stockholm, was born in Germany. He studied Gluck's style of dramatic composition, and when quite a young man, in 1789, brought out an opera at Stockholm, called "*Electra,*" which was very successful.

HAEMMERLEIN (FRANZ JOSEPH) was born at Augsburg. He was an excellent pianist, and resided, after the year 1771, at Munich.

HAEMPELN, superintendent of the music of the dukes of Furstenberg, was considered, about the year 1795, as one of the best violinists and composers for his instrument in Germany.

HÆNDEL. See HANDEL.

HÆNDLER, chapel-master to the bishop of Wurtzburg, was born at Nuremburg, towards the close of the seventeenth century. He was a pupil of Pachelbel. Soon

after the year 1712, he was named organist of the court of Wurtzburg. He died in 1742.

HAENEL or HANDL (JACOB, called also GALLUS) was one of the greatest German contrapuntists, about the year 1550. His works consist chiefly of motets and church music. He died at Prague in 1591.

HÆNSEL, (J. D.) See HENSEL.

HAENSEL, (PETER) chapel-master to a nobleman at Vienna, in 1798, was a pupil of Haydn. He has published "*Neuf Quatuors à deux Violons, Tenor, et Violoncello,*" Ops. 1, 2, 3, (Offenbach, 1798.) "*Trois Thèmes variés pour le Violon, avec Acc. de Viola,*" Op. 4. "*Air, avec Variations pour la Harpe,*" Op. 4, (Offenbach, 1799.) "*Six Quatuors à deux Violons, Tenor, et Violoncello,*" Ops. 5, 6, (Offenbach, 1799.) "*Six Quatuors à deux Violons, Tenor, et Violoncello,*" Op. 7, (Offenbach, 1800.) "*Trois Quatuors à deux Violons, Tenor, et Violoncello,*" Op. 8, (Offenbach, 1801.) "*Trois Quatuors à deux Violons, Tenor, et Violoncello,*" Op. 9, (Offenbach, 1802.)

HÆRLEMME, (A. G.) an Italian composer of the seventeenth century, published, in 1664, "*I sacri Salmi di David, messi in rime volgati da Giov. Diotati,*" (Lucca.)

HAESER, (JOHANN GEORGE) born in Germany in 1729, was, till the year 1808, chapel-master of the university church at Leipsic. He died much lamented in the year 1809, leaving five children, all of whom are respectable musical characters in Germany.

HAESLER, (JOHANN WILHELM) director of music, and organist at Erfurt, was born in that town in 1749. He was an excellent performer, and likewise a good tenor singer. Haesler came to England in 1791, and performed on the piano before their majesties, and also in several churches. He afterwards proceeded to St. Petersburg and Moscow, where he, probably, is still living. His works are numerous for the organ and piano.

HAEUSLER, (ERNST) a violoncellist and composer, born at Stuttgard in 1760, resided, in 1801, at Augsburg. He published much vocal and other music between the years 1792 and 1800. His "12 *Canzonette Ital. Acc. p. il Piano-forte e Chiterra,*" published at Vienna, in 1800, are said to be extremely beautiful.

HAFENEDER (JOSEPH) published at Manheim, in 1785, his first work, consisting of three symphonies.

HAGEN, (AVANDER) a musician, resident at Paris, has published, since the year 1795, thirteen collections of clarionet duos, also "*Trente-cinq Préludes et Points d'Orgue dans tous les Tons usités,*" (Paris, 1803.) Hagen was born at Hamburgh, and was for some time organist at Rotterdam.

HAGUE (Dr. CHARLES) was born in the year 1769, at Tadcaster, in Yorkshire. From early youth he manifested great fondness for music. A violin was placed in his hand, and his brother, who was many years older than himself, became his preceptor. In 1779, he left his native place for Cambridge, where his brother had begun to reside. From the last-mentioned period, he had the advantage of excellent instruction, both in the practice and the theory of his future profession. He became the pupil of Manini, an eminent performer on the violin; and studied the rudiments of thorough-bass, and the principles of composition, under the elder Hellendaal, a man of undoubted attainments in musical science.

Under these favourable circumstances, Charles Hague rapidly acquired celebrity, by his exquisite performance on the violin, which to the close of life continued to be his favourite instrument. As he became known, he acquired friends. Indeed it would have been surprising if a youth of his interesting appearance and admirable talents, living in Cambridge, had not secured many friends in the university. Among those who were the most anxious for his success in life, and the most zealous to promote it, there would be great injustice in omitting to mention the late Rev. Dr. Jowett, at that time regius professor of civil law, a gentleman who, while eminent for his acquirements as a scholar, possessed a refined taste in music,

and an accurate knowledge of its principles.

About the year 1785, Manini died; and by the advice, as it is believed, of his university friends, young Hague then resided for a time in London, and became the pupil of Salomon. Already an excellent performer, he could avail himself to the uttermost of the instructions of that great master; and from Salomon, without doubt, he acquired no small portion of that skill and power which enabled him to give such delightful effect to the compositions of Haydn. During this period, he had the good fortune to be assisted in the study of vocal harmony by Dr. Cooke, of glee writers in modern times second to few in point of elegance, and, perhaps, the most learned.

On his return to Cambridge, the subject of this memoir had the satisfaction of numbering among his pupils many members of the university, eminent both for rank and talent.

In 1794, he was admitted to the degree of bachelor of music in the university of Cambridge.

In 1799, the professorship of music became vacant, in consequence of the death of Dr. Randall; when, encouraged by his numerous friends among the members of the senate, he became a candidate for the appointment, and was successful. Soon after his election to the professorship, he proceeded to the degree of doctor of music.

Dr. Hague, from that time, considered himself as completely settled in Cambridge, where he continued to reside to the day which discovered what small reliance can be placed on a constitution even of great apparent strength. During the spring of 1821, he frequently complained of being unwell, but no danger was apprehended. Towards the end of May, he was making arrangements for some concerts on a grand scale, which were to be performed at the approaching commencement, when he became alarmingly ill. He remained two or three weeks in a state which gradually destroyed all hopes of his recovery, and on the 18th of June, 1821, he expired, deeply regretted by his family and his friends.

Dr. Hague was well acquainted with the principles of playing on keyed instruments, although not a performer himself. Besides the violin, he was a complete master of the tenor and the violoncello.

On public occasions, on which his services were more particularly called forth, he was accustomed to lead the musical performances with a precision and a certainty which showed that he was clearly entitled to the situation in which he was placed.

In quartets, his style of playing was the most delightful that can be imagined. If, however, we were required to state one department in which he more particularly excelled, we should mention his violin accompaniment to the piano-forte. In *that*, we are almost inclined to think he was unrivalled, so prompt was the intelligence with which he seized the meaning of the composer, so fascinating the *eloquence* with which he developed his ideas.

Dr. Hague was well acquainted with the theory of music. Whoever would understand the principles of composition will find it an advantage to consult *many writers* for the purpose of illustration; but *it is indispensable that he study one standard author thoroughly*. We may observe that students in music are not the *only* students to whom this hint may be useful. In the last age, Rameau was generally held to be the great master-theorist—the hierophant of the mysteries. Dr. Hague had studied in the school of Rameau. He had read many modern writers—but Rameau he had *studied*. The writer of this memoir is of opinion, that the late professor was partial to Rameau's system; and the present writer, if he may venture upon a *determination*, not *ex-cathedra*, is also disposed to maintain, that notwithstanding the discoveries of recent times, whoever has acquired all the information which Rameau and his commentators will afford, has but little to learn in the theory of musical composition. On subjects of this kind Dr.

Hague was always glad to converse, and often has "the witching time o' night" found the professor and his biographer with music paper before them, and black-lead pencils in their hands, discussing concords and discords in all their forms, and estimating

"Their bearings and their ties,
Their nice connections and dependencies."

The late professor had no exclusive admiration, either of ancient or of modern music; he knew the peculiar value of each. He was anxious to preserve a sensible distinction between the secular and the ecclesiastical style. To record his opinions of the great composers of different ages, is beyond the scope of this memoir. It may, however, be observed, that he was very copious and animated in his praise of Tartini, whose works he had studied with assiduity. His master, Hellendaal, had been a pupil of Tartini; and from Hellendaal he had derived several of Tartini's precepts of composition, which he used to repeat with great pleasure.

Of the productions of his contemporaries, Dr. Hague was always disposed to speak with kindness and liberality. He spoke with rapture of the music of "*Palestine*," and in his copy of the *words* of that oratorio he had made remarks on each movement, in a style which manifested the justness of his taste and the acuteness of his critical powers.

The mention of Dr. Crotch has brought to mind a circumstance which will probably be thought not uninteresting, and which might otherwise have been forgotten. For a short period during the early years of that extraordinary genius, he was the pupil of Charles Hague, who was also at that time very young, being but six years older than his pupil. In a journal of Dr. Hague's yet remaining, the circumstance is stated, with admiration of the rapid progress which his pupil had made; and with a declaration, that to have had such a pupil would always appear to him the greatest honour of his life. In due time, Crotch became professor of music at Oxford. It is pleasing to consider that the tutor and the pupil invariably regarded each other with paternal affection.

Numerous must have been the good qualities of that man of whom it may be said—as it may with truth be said of Dr. Hague—that many were the friends who were attached to him when living, and who lament him now he is no more.

It now remains to notice briefly the musical productions of Dr. Hague. Of the single songs which he published, few are known to the present writer. They are said to possess considerable merit. In 1805, "*A Collection of Songs*" was published by the Rev. Mr. Plumptre, then fellow of Clare-hall, Cambridge. To this work, Dr. Hague rendered his assistance in adapting the music, and in a few instances as a composer. The volume was compiled for the most praiseworthy purposes. It contains many pleasing and popular melodies, which are as much as may be freed from difficulty. All that was intended to be done was ably performed.

The titlepage of a musical publication seldom affords a *date;* hence it is not easy to say in what year Dr. Hague introduced to the public (by permission of the composer, Mr. Wheeler, of Cambridge) "*Six Glees for three and four Voices.*" These are productions of great sweetness and elegance. If any persons should be induced to become acquainted with them on this recommendation, he can hardly fail, we think, to be delighted with such compositions as "*Happy the man,*" "*Welcome, dear Stella,*" "*My Phillida, adieu, love!*" Some of our readers will not perhaps despise the information, that the words of the last-mentioned glee may be found in Percy's *Reliques*, vol. ii. p. 292, 5th edition.

Dr. Hague's principal publications are the following: 1. "*An Anthem composed for the Degree of Bachelor of Music, and performed June 29th*, 1794." The subject is the 137th Psalm, "*By the waters of Babylon, &c.*" In this production the author shows that he had completely overcome the mechanical difficulties of composition. The parts proceed without em-

barrassment, and the harmony is pure. Over the whole there is thrown a character of simplicity and of learning. The opening trio, "*By the waters of Babylon,*" is tender and pathetic. The subject of the chorus, "*As for our harps,*" was employed by the author, on another occasion, with much greater effect. "*For they that led us away captive,*" and "*How shall we sing the Lord's song in a strange land,*" are deeply affecting. In listening to the entire composition, we appear to be surveying scenes of desolation and of melancholy grandeur.—2. "*Glees.*" Without pretending to have examined these productions very minutely, we think them worthy of a pupil of Dr. Cooke. They consist of *real parts.* Our knowledge of them is confined to a mere perusal; we have never heard the effect of any of them. All that we can say of them is, that they promise much pleasure to those who have an opportunity to hear them.—3. "*Twelve Symphonies by Haydn, arranged as Quintets.*" What is here attempted is accomplished in a very masterly manner.—4. "*The Ode as performed in the Senate-house at Cambridge, at the Installation of his Royal Highness the Duke of Gloucester, Chancellor of the University.*" The ode itself is from the pen of William Smyth, Esq., professor of modern history. In our opinion, we have here the most elegant and the most sublime of Dr. Hague's productions. In our opinion—for others, we believe, would select differently from the same work—it would not be easy to find any thing more beautiful than the following air, or more sublime than the chorus which succeeds it. "The master of the British shell," it will be recollected, is the poet Gray.

AIR.

O thou last master of the British shell!
Pleased in the calm of academic bowers
To win the spoils of meditative hours,
And from thy studious cell
See thy loved arts, and virtue's lovely train,
Wide round the world securely reign;—
Alas! how is that world defiled,
How changed each scene that peaceful smiled,
Since in this crowded dome, thy skill divine
Did laurel wreaths round Granta's spectre twine!

CHORUS.

What countless forms, with frantic mien,
Have flitted o'er yon darken'd scene!
They come—they rage—they disappear,
The storm is woe—the pause is fear!

HAGUE, (HARRIOT) eldest daughter of the preceding, died in 1816, at the early age of twenty-three. Her performance on the piano-forte indicated a power of executing all that the most capricious fancy of the composer could imagine; but it was a power which was always under the dominion of taste and of feeling. She could give effect to the finest inventions of Mozart, and triumph, even when listened to by Samuel Wesley, over the most intricate combinations of Sebastian Bach. In 1814, she published, by subscription, "*Six Songs, with an Accompaniment for the Piano-forte,*" which are said to be eminently beautiful compositions.

HAHN, (GEORGE J. J.) a senator and director of music at Munnerstadt, in Franconia, has published, since the year 1748, many theoretical and practical works, chiefly in the German language. His "*Officium Vespertinum tum rurale tum civile,*" consisting of six masses and psalms for a full orchestra, was published at Augsburg in 1759, and the second edition of his "*Generalbasschuler*" in the same town in 1768.

HAIBEL, an actor and good tenor singer in Vienna, subsequently to the year 1794. He composed an operetta, called "*Der Tyroler Wastel,*" which was very successful, and published in different ways in several of the large towns of Germany.

HAIGH, (T.) an English pianist and composer. He was a pupil of Joseph Haydn, and has not only arranged for the piano many of his master's most celebrated works, but has made himself known by several very excellent original compositions. Among his works may be mentioned a "*Single Violin Concerto,*" (Preston.) "*Three Duets, with favourite Airs for Piano-forte,*" Op. 5, (Preston.) "*Three easy Duets,*" Op. 7. "*Divertimento.*" "*Twenty-eight Sonatinas, with Prelud-*

*and two easy Duets.*" "*Twenty-eight Sonatinas, second Set.*" "*Six Sonatas,*" Op. 4. "*Three Sonatas,*" Op. 6. "*Six Sonatas,*" Op. 8, dedicated to Dr. Haydn. "*Three Sonatas,*" Op. 9. "*Two Sonatas,*" Op. 12. "*Sonatas,*" Op. 16. "*Sonatas,*" Op. 19. "*Eight Divertimentos,*" Op. 42. "*Divertimento, with Blue Bells,*" "*Crown Prince of Sweden's March,*" "*Sonata, with Care the Canker.*" "*Sonata, with Fal, lal, la.*" "*Sonata, with Louis XVI.'s March.*" "*Thema, with Variations,*" dedicated to Miss Thornton. "*Air from 'Zauberflöte' of Mozart, with Variations.*" (All published by Preston.) "*Three Sonatas,*" Op. 30. "*Two Sonatas,*" Op. 31. "*Twelve Petits Pieces. Second Edition,*" Op. 32. "*Three Sonatas,*" Op. 39. "*Prelude, Minuet, and Dance Cossacque.*" "*Second Divertimento for Flute or Violin,*" Op. 40. "*Thema, with Variations, Letter A.*" "*Sonata, Letter B.*" "*Prelude and Dance, Letter C.*" "*Sonata Capriccio, Letter D.*" "*Theme, No. 1, Flute Accompaniment.*" "*Theme, No. 2, Flute Accompaniment.*" "*Air Militaire.*" "*Fantasia,*" dedicated to Clementi. "*Trio, 'When war's alarms,' for Flute and Violin.*" "*Siege of St. Sebastian, for Flute and two Harps.*" "*La Joyeuse Rencontre.*" "*Introduction and Polaçca, founded on Slingsby's 'Allemande.'*" "*Divertimento, No. 1, with 'When you tell me,' and 'Military Waltz.'*" "*Divertimento, No. 2, with 'Where Helen lies.'*" "*Divertimento, No. 3, with 'Auld Rob Morris,' and 'Gypsy Rondo.*" "*Introduction and Polonoise, to Miss Buckby.*" "*Arrangement of Haydn's Symphonies, Nos. 1, 2, and 3, (Letters A, B, and C) in which are introduced the admired Canzonettas, 'Far from this throbbing bosom,' 'My mother bids me,' and 'Now the dancing sunbeams play,' for Piano-forte and Flute.*" "*Parody on Overture to Lodoiska, for Flute.*" (Clementi's Cat.)

HAILLOT, a violoncellist at Paris, in the latter part of the last century. He published, in 1780, "*Six Duos de Violoncello, tirés de l'Opéra comique,*" Op. 1.

HAINDEL or HEINDL was, in 1793, court-musician and *chef-d'orchestre* at the theatre at Passau.

HAINGLAISE, (J. B.) a musician, published at Petersburg, in 1798, "*Six Romances avec Acc. de Guitare.*"

HAKART, (Carolo) a viol-da-gambist and composer, who died about the year 1730.

HAKE, (Hantz) a violinist at Stade, in the middle of the seventeenth century. He published some music for his instrument.

HAKENBERGER, (Andreas) chapel-master at Dantzic in the beginning of the seventeenth century. He was one of the most eminent composers of his time. His works, which are chiefly sacred, bear date from the year 1612 to 1645.

HALL, (Henry) the son of captain Henry Hall, of New Windsor, was born about the year 1655, and educated in the royal chapel, where he had for his first master, Dr. Blow. His first promotion was to the place of organist of Exeter. After that he became organist of Hereford, and a vicar-choral in that church. He died in 1707. He had a son named after himself, who was also organist of Hereford, and died in the year 1713. The similar situation of these two persons, and the short distance of time between their death, rendered it difficult to distinguish one from the other, and this difficulty is increased by the additional circumstance that each had a taste for poetry. The elder was a sound musician, and composed many anthems, well known to those who are conversant in church music; and most of the musical compositions with the name Henry Hall, are to be ascribed to him; for it has not been ascertained that the younger was the author of any; and indeed it seems that his character of a musician is lost in that of a poet.

HALL, (William) a violinist in the chapel royal of king William II., died in the year 1700. There are some printed airs of his composition. See Sir John Hawkins.

HALTER, (Wilhelm Ferdinand) organist of the reformed church at Konigs-

berg, in Prussia, published some excellent music for the piano-forte. He died in 1806. Several sets of his sonatas are published at Leipsic and Augsburg.

HAMBOYS, (John) one of the oldest doctors of music in our country. He flourished about the year 1470, and left the following works, 1st, "*Summum Artis Musices*," in manuscript; and 2d, "*Cantiones artificiales diversi generis.*" He was an excellent musician, for the age in which he lived.

HAMERTON (William Henry) was born in Nottingham, in the year 1795. At an early age he became a chorister of Christchurch cathedral, Dublin, where he received his musical education. In 1812, he visited London, with the intention of studying vocal music, and for that purpose became the pupil of Thomas Vaughan. He returned to Dublin in 1814, and then commenced business professionally, as teacher of vocal music, the organ, and piano-forte.

In 1815, on the resignation of John Elliott, Hamerton was appointed master of the musical academy, in which he had been himself educated, and in which several of his pupils have now distinguished themselves, particularly Master Ormsby, who so much attracted the attention of his majesty on his late visit to Dublin, as also Master Hill, now a chorister. In 1822, Hamerton officiated gratuitously as organist and preceptor to the Molyneux asylum for blind females; and has lately been appointed one of the gentlemen of his majesty's chapel royal in Dublin.

His compositions, which are all vocal, consist of a few songs, duets, and harmonized airs, some anthems and chants written for Christchurch cathedral, and an elementary work, of which the title is "*Vocal Instructions, combined with the Theory and Practice of Piano-forte Accompaniment.*"

HAMMEL, (Steffan) an organist of a convent at Wurtzburg, published some good sacred music between the years 1786 and 1807.

HAMMERSCHMIDT, (Andrew) a Bohemian, born in 1611, was organist first of the church of St. Peter's, at Friburg, and afterwards of that of St. John at Zittau. He is chiefly celebrated for his assiduity in the improvement of the church music in Saxony, and some of the other German provinces. He died in 1675, at the age of sixty-four. His compositions were chiefly motets for four, five, and six voices.

HAMMOND, (Henry) an English doctor of divinity, born in 1603, was one of the preachers to the court of Charles I. To his "*Paraphrase and Annotations upon the Books of the Psalms,*" he has added a curious dissertation on the use of music in divine service. He died in 1660.

HAMPEL, (Anton Joseph) a celebrated performer on the horn, in the chapel royal at Dresden, in 1748. He was the master of Punto.

HAN (Gerardo) published at Amsterdam, in 1730, "*Sonate a tre,*" Op. 1.

HANDEL, (George Frederick) the son of an eminent surgeon and physician at Halle, in the duchy of Magdeburg, and circle of Lower Saxony, was born on the 24th February, 1684.

In his early youth, he discovered such a passion for music, as could not be subdued by the commands of his father, who intended him for the profession of the law.

He had made a considerable progress in this art by stealth, before he was allowed a master; but at seven years old, his father, finding it impossible to fix his attention to any thing but music, for which he seemed to have been endowed by nature with very uncommon propensities and faculties, placed him under Zachau, organist of the cathedral of Halle, a man of considerable abilities in his profession.

By the time he was nine years old, our young musician was not only able to officiate on the organ for his master, but began to study composition; and, at this early period of his life, is said to have composed a service, or, as it is called in Germany, *spiritual cantata*, every week, for voices and instruments, during three successive years. The late Mr. Weideman was in possession of a set of sonatas in three parts,

which Handel composed when he was only ten years old. In the year 1698, at the age of fourteen, he was carried to Berlin, where operas were then in a very flourishing state, at the court of the elector of Brandenburg, afterwards king of Prussia, who at that time retained in his service not only many Italian singers of eminence, but likewise Buononcini and Attilio to compose.

Handel distinguished himself so much in this city as a wonderful performer for his age, that his electoral highness offered to send him into Italy at his own expense, for the completion of his musical studies. His father, however, perhaps from a mistaken spirit of independence, declined this honour, and the young musician returned to Halle.

The death of his father happening soon after he left Berlin, Handel, unable to support the expense of a journey to Italy, whither he was ambitious of going, removed to Hamburgh, in order to procure a subsistence by his musical talents, this city being, next to Berlin, then the most renowned for its operas.

John Matheson, an able musician, and voluminous writer on the subject of music, who resided at Hamburgh during the whole time that Handel remained in that city, informs us that he arrived at Hamburgh in the summer of 1703, endowed with genius and a good disposition.

"Here," says Matheson, "almost his first acquaintance was myself, as I met him at the organ of St. Mary Magdalen's church, on the 30th of July, whence I conducted him to my father's house, where he was treated with all possible kindness and hospitality, and I afterwards not only attended him to organs, choirs, operas, and concerts, but recommended him to several scholars. At first he only played a ripieno violin in the opera orchestra, and behaved as if he could not count five, being naturally inclined to dry humour.

"At this time he composed extremely long airs, and cantatas without end, of which though the harmony was excellent, yet true taste was wanting, which, however, he soon acquired by his attendance at the opera."

As these young musicians lived much together, they frequently had amicable contests and trials of skill with each other, in which, it appearing that they excelled on different instruments, Handel on the organ, and Matheson on the harpsichord, they mutually agreed not to invade each other's province, and faithfully observed this compact for five or six years.

"Handel," says Matheson, "pretended ignorance in a manner peculiar to himself, by which he made the gravest people laugh, without laughing himself. But his superior abilities were soon discovered, when, upon occasion of the harpsichord player at the opera being absent, he was persuaded to take his place, for he then showed himself to be a great master, to the astonishment of every one except myself, who had frequently heard him before upon keyed instruments."

Soon after this, an opera called "*Cleopatra,*" composed by Matheson, was performed on the Hamburgh stage, in which he acted the part of *Anthony* himself, and Handel played the harpsichord; but Matheson being accustomed, upon the death of *Anthony*, which happens early in the piece, to preside at the harpsichord as composer, Handel refused to indulge his vanity by relinquishing his post; which occasioned so violent a quarrel between them, that, as they were going out of the house, Matheson gave him a slap on the face, upon which they both immediately drew their swords, and a duel ensued in the market-place, before the door of the Opera-house: luckily, the sword of Matheson broke against a metal button upon Handel's coat, which put an end to the combat, and they were soon after reconciled.

This rencounter happened on the 5th of December, 1704, and, as a proof of a speedy reconciliation, Matheson tells us, that, on the 30th of the same month, he accompained the young composer to the rehearsal of his first opera, "*Almira,*" at the theatre, and performed the principal character in it;

and that afterwards they became greater friends than ever.

On the 25th of February, 1705, Handel produced a second opera, called "*Nero*," which, as well as "*Almira*," met with a very favourable reception. After the run of these two dramas, Matheson, who performed the principal character in both, quitted the stage, on being appointed secretary to the British resident at Hamburgh; an office in which he continued till his death, at the distance of near sixty years from his first appointment. From 1705 to 1708, when Handel set two other operas, "*Florindo*," and "*Dafne*," he did not compose any thing for the stage; but had many scholars, and composed harpsichord pieces, single songs, and cantatas innumerable.

Handel having acquired at Hamburgh a sum sufficient to enable him to visit Italy, set out for that seat of the Muses, a journey after which every man of genius so ardently pants. He staid some time at Florence, where he composed the opera of "*Rodrigo*." Thence he went to Venice, where, in 1709, he produced his "*Agrippina*," which is said, by his biographer, to have been received with acclamation, and to have run thirty nights. Here he met with Domenico Scarlatti, Gasparini, and Lotti.

He then visited Rome, where he had an opportunity of hearing compositions and performers of the first class. Here the elder Scarlatti and Gasparini had brought vocal music, and Corelli instrumental, to great perfection. At cardinal Ottoboni's, by whom Handel was greatly caressed and patronised, he had frequently the advantage of hearing the natural and elegant Corelli perform his own works. Here our young composer produced a serenata, "*Il Trionfo del Tempo*." After this he proceeded to Naples, where he set "*Acis e Galatea*," in Italian, but totally different from the English drama, written by Gay, which he set in 1721 for the duke of Chandos. When he returned to Germany, on quitting Italy in the beginning of 1710, he proceeded immediately to Hanover, where he found a munificent patron in the elector, who afterwards, on the death of queen Anne, ascended the English throne by the name of George I. This prince had already retained in his service, as *maestro di capella*, the elegant and learned composer Steffani, whom Handel had before met at Venice, and who now resigned his office in his favour. This venerable musician served as a model to Handel for chamber duets, and facilitated his introduction to the smiles of his patron, the elector, who settled on him a pension of 1500 crowns, upon condition that he would return to his court, when he had completed his travels.

Handel, according to this proposition, went to Dusseldorf, where he had a flattering reception from the elector palatine, who likewise wished to retain him in his service.

But, besides the engagement into which he had already entered, he was impatient to visit England; having received invitations from several of the nobility, whom he had seen in Italy and at Hanover. It was at the latter end of the year 1710, that Handel first arrived in London. His reception was as flattering to himself as honourable to the nation, and decided him to remain in this country, where fortune and renown awaited him, instead of returning to more limited engagements at Hanover.

On the arrival, however, of George I. in England, Handel, conscious of his deficiency in respect and gratitude to a prince who had honoured him with such flattering marks of approbation and bounty, durst not approach the court, till, by the ingenuity and friendly interposition of baron Kilmansegge, he was restored to favour in the following manner.

The king, soon after his arrival, having been prevailed on to form a party on the water, the design was communicated to Handel, who was advised to compose some pieces expressly on the occasion; the performance of which he secretly conducted in a boat, which accompanied the royal barge. Upon hearing these compositions, which have been since so well known, and so justly

celebrated under the title of water music, his majesty, equally surprised and pleased by their excellence, eagerly inquired who was the author of them. When the baron acquainted the king that they were the productions of a faithful servant of his majesty, who, conscious of the cause of displeasure which he had given to so gracious a protector, durst not presume to approach his royal presence, till he had assurances that, by every possible demonstration of duty and gratitude in future, he might hope to obtain a pardon. This intercession having been graciously accepted, Handel was restored to favour, and honoured with the most flattering marks of royal approbation. And as a ratification of the delinquent's peace, thus easily obtained, his majesty was pleased to *double* a pension of two hundred pounds a year, previously settled on him by queen Anne; and not many years after, when he was employed to teach the princesses, another pension of two hundred pounds was added to the former grants, by queen Caroline.

From the year 1715 to 1720, we do not find that any opera was set by Handel. During the first three years of this period, he chiefly resided with the Earl of Burlington, a nobleman whose taste and judgment in the fine arts were as exquisite as his patronage to their votaries was liberal. And the other two years, Handel was employed at Cannons, as *maestro di capella* to the duke of Chandos; who, among other splendid and princely features of magnificence, established a chapel, in which the cathedral service was daily performed by a choir of voices and instruments, superior, at that time, perhaps, in number and excellence, to that of any sovereign prince of Europe. Here Handel produced, besides his anthems, the chief part of his hautbois concertos, sonatas, lessons, and organ fugues; which are all so masterly, spirited, and exquisite in their several kinds, that if he had never composed an *opera*, *oratorio*, *Te Deum*, or any other species of vocal music, his name would have been had in reverence by true musicians as long as the characters in which they are written continue to be legible.

The most splendid æra in the opera annals of this country, when the King's theatre was under the direction of the royal academy of music, and Handel the acting manager and composer, was likewise the precise moment when this great musician had arrived at the stage of existence, which Dante calls "*Il mezzo del cammir dinostra vita*," when the human frame and faculties have attained their utmost strength and vigour. He was endowed with extraordinary natural powers, by that time highly improved by cultivation; with a hand which no difficulties could embarrass; a genius for composition original and inexhaustible; at the head of a profession, which facilitates access to the great, and with extraordinary abilities ensures their patronage; high in the favour of the sovereign, nobles, and public of a rich and powerful nation, at a period of its greatest happiness and tranquillity; when it was not only blessed with leisure and zeal to cultivate the arts of peace, but with power and inclination liberally to reward those whose successful efforts had carried them beyond the regions of mediocrity.

Such were Handel's circumstances, when he first entered into the service of the royal academy of music. In his treatment even of first-rate singers, Handel was somewhat *despotic*, as the two following anecdotes will evince.

The very simple and well-known air, "*Verdi prati*," in "*Alcina*," which was constantly *encored*, was at first sent back to Handel by Carestini, as too trifling for him to sing; upon which, he went in a great rage to his lodgings, and, with a tone in which few composers except Handel ever ventured to accost a *first-rate* singer, exclaimed, in his usual curious dialect, and with his accustomed impetuosity, "You tog! don't I know better as yourseluf vaat is pest for you to sing? If you vill not sing all de song vaat I give you, I vill not pay you ein stiver."

On a similar occasion, upon Cuzzoni insolently refusing to sing his admirable air,

"*Falsa imagine*," in "*Otho*," he told her that he always knew she was a *very devil*, but that he should now let *her* know, in her turn, that he was *Beelzebub*, the *prince of devils*. And then taking her up by the waist, swore, if she did not immediately obey his orders, he would throw her out of the window.

During the first years of Handel's retreat from the opera stage, the profits arising from his oratorios were insufficient to indemnify his losses; and it would remain a perpetual stigma on the taste of the British nation, that his "*Messiah*," that truly noble and sublime work, was not only ill attended, but ill received on its first performance in 1741, were not its miscarriage to be wholly ascribed to the resentment of the many great personages whom he had offended in refusing to compose for Senesino, by whom he considered himself affronted, or even for the opera, unless that singer was dismissed. This inflexibility being construed into insolence, was the cause of that powerful opposition, at once oppressive, mortifying, and ruinous to its victim.

Finding it impossible to stem the torrent of persecution, Handel visited Ireland, in order to try whether, in that kingdom, his oratorios would be out of the reach of prejudice and enmity.

Pope, on this occasion, personifying the Italian opera, put into her mouth the following well-known lines, which she addresses to the goddess of dulness:

"Strong in new arms, lo! giant Handel stands,
Like bold Briarius with his hundred hands;
To stir, to rouse, to shake the soul, he comes,
And Jove's own thunders follow Mars's drums.
Arrest him, empress! or you sleep no more:—
She heard; and drove him to th' Hibernian shore."

"When Handel went through Chester this year," (1741) says Dr. Burney, "I was at the public school in that city, and very well remember seeing him smoke a pipe over a dish of coffee, at the Exchange coffee-house; for, being extremely curious to see so extraordinary a man, I watched him narrowly as long as he remained at Chester; which, on account of the wind being unfavourable for his embarking at Parkgate, was several days. During this time, he applied to Mr. Baker the organist, my first music-master, to know whether there were any choir-men in the cathedral who could sing *at sight*, as he wished to prove some books that had been hastily transcribed, by trying the choruses, which he intended to perform in Ireland. Mr. Baker mentioned some of the most likely singers then in Chester, and among the rest, a printer of the name of Janson, who had a good bass voice, and was one of the best musicians in the choir. At this time Harry Allcock, a good player, was the first violin at Chester, which was then a very musical place; for, besides public performances, Mr. Prebendary Prescott had a weekly concert, at which he was able to muster eighteen or twenty performers, gentlemen and professors. A time was fixed for this private rehearsal at the Golden Falcon, where Handel was quartered; but, alas! on trial of the chorus in the '*Messiah*,' '*And with his stripes we are healed*,' poor Janson, after repeated attempts, failed so egregiously, that Handel, after swearing in four or five different languages, cried out in broken English, 'You shcauntrel! tit not you dell me dat you could sing at soite?' 'Yes, sir,' said the printer, 'and so I can, but not *at first sight*.'"

Handel, on his arrival in Dublin, with equal judgment and humanity, began by performing the "*Messiah*," for the benefit of the city prison. This act of generosity and benevolence met with universal approbation, as well as his music. Handel was assisted by Dubourg, as leader, and Mrs. Cibber, who sang "*He was despised and neglected of men*," in a manner truly touching to an Englishman. Her voice was a mere thread, and her knowledge of music inconsiderable; yet in this song, (which was originally composed for her) by a natural pathos, and perfect conception of the words, she often penetrated the heart, when others, with talents infinitely superior, could only reach the ear.

Handel remained eight or nine months in Ireland, where he extended his fame, and began to repair his fortune. On his return to London in the beginning of 1742, as he had relinquished all thoughts of opposing the managers of the opera, former enmities began to subside: and when he recommenced his oratorios the Lent following, he found a general disposition in the public to countenance and support him.

"*Samson*" was the first oratorio he performed this year, which was not only much applauded by crowded houses in the capital, but was soon disseminated in single songs throughout the kingdom; and, indeed, has ever been in greater favour than any one of his works, with the exception of the "*Messiah*," which this season, for the honour of the public at large, and to the disgrace of cabal and faction, was received with universal admiration and applause; and, from that time to the present hour, this great work has been heard in all parts of the kingdom with increasing reverence and delight.

It has fed the hungry, clothed the naked, fostered the orphan, and enriched succeeding managers of oratorios, more than any single musical production in this or any other country.

This *sacred oratorio*, as it was originally called, on account of the words being wholly composed of genuine texts of Scripture, appearing to stand in such high estimation with the public, Handel, actuated by motives of the purest benevolence and humanity, formed the laudable resolution of performing it annually for the benefit of the Foundling hospital; which resolution was constantly put in practice to the end of his life, under his own direction, and long after his death under that of Mr. Smith and Mr Stanley. In consequence of these performances, the benefactions to the charity, from the year 1749 to 1759, by eleven performances, under Handel's own direction, amounted to 6,935*l.*: from 1760 to 1768, by eight performances, under the conduct of Mr. J. C. Smith, 1,332*l.*: from 1769 to 1777, by nine performances, under the direction of Mr. Stanley, 2,032*l.*: being in all, 10,299*l.*

The organ in the chapel of this hospital was likewise a present from Handel, and he bequeathed, as a legacy to this charity, a fair copy of the original score of the "*Messiah.*"

From the time of his return from Ireland, with little opposition, and a few thin houses, in consequence of great assemblies of the nobility and gentry, manifestly and cruelly collected together on his nights of performance, with hostile intentions, by some implacable remains of his most powerful adversaries, he continued his oratorios till within a week of his death.

But though the "*Messiah*" increased in reputation every year, and the crowds that flocked to the theatre were more considerable every time it was performed, yet to some of his other oratorios, the houses were so thin, as not even to defray his expenses; which, as he always employed a very numerous band, and paid his performers liberally, so deranged his affairs, that, in the year 1745, after two performances of "*Hercules*," January 5th and 10th, before the Lent season, he stopped payment. He, however, resumed the performance of his oratorios of "*Samson*," "*Saul*," "*Joseph*," "*Belshazzar*," and the "*Messiah*," in March. "But," says Dr. Burney, "I perfectly well remember, that none were well attended, except '*Samson*,' and the '*Messiah.*'"

Dr. Burney likewise informs us, that he has frequently heard Handel, as pleasantly as philosophically, console his friends, when, previous to the curtain being drawn up, they have lamented that the house was so empty, by saying, "Never mind, de moosic vil sound de petter."

In 1749, "*Theodora*" was so very unfortunately abandoned, that he was glad if any professors, who did not perform, would accept of tickets or orders for admission. Two gentlemen of that description having applied to Handel, after the disgrace of "*Theodora*," for an order to hear the "*Messiah*," he cried out, "Oh, your sar-

vant, mien herrein! your are tamnable tainty! you would no co to '*Theodora*:' der vas room enough to dance there, when that was perform."

His majesty king George II. was a steady patron of Handel during these calamitous times, and constantly attended his oratorios, when they were abandoned by his court.

Handel, late in life, like the greatest of poets, Homer and Milton, was afflicted with blindness, which, however it might dispirit or embarrass him at other times, had no effect on his nerves or intellects in public; as he continued to play concertos and voluntaries between the parts of his oratorios to the last, with the same vigour of thought and touch for which he was ever so justly renowned. To see him, however, led to the organ, after this calamity, at upwards of seventy years of age, and then conducted towards the audience to make his accustomed obeisance, was a sight so truly afflicting and deplorable, to persons of sensibility, as greatly diminished their pleasure on hearing him perform.

During the oratorio season, he practised almost incessantly; and, indeed, that must have been the case, or his memory uncommonly retentive, for, after his blindness, he played several of his old organ concertos, which must have been previously impressed on his recollection.

Latterly, however, he rather chose to trust to his own inventive powers, than those of reminiscence: for giving the band only the skeleton or ritornels of each movement, he played all the solo parts extempore, while the other instruments left him *ad libitum*, waiting for the signal of a shake, before they played such fragments of symphony as they found in their books.

Handel not only continued to perform in public, after he was afflicted with blindness, but to compose in private. The duet and chorus in "*Judas Maccabæus*," "*Sion now his head shall raise*," were dedicated to Mr. Smith by Handel, after the total privation of sight.

This composition so late in life, and under such depressing circumstances, confirms an opinion of Dr. Johnson, "That it seldom happens to men of powerful intellects and original genius, to be robbed of mental vigour by age; it is only the feeble-minded, and *fool-born* part of the creation, who fall into that species of imbecility, which gives occasion to say that they are *superannuated;* for these, when they retire late in life from the world on which they have lived, by retailing the sense of others, are instantly reduced to indigence of mind." Dryden, Newton, Dr. Johnson himself, and our great musician, are admirable illustrations of this doctrine. Indeed, Handel not only exhibited great intellectual ability in the composition of this duet and chorus, but manifested his power of invention, in extemporaneous flights of fancy, to be as rich and rapid a week before his decease, as they had been for many years. Subsequent to his privation of sight, he was always much disturbed and agitated, whenever the affecting air in "*Samson*," "*Total Eclipse*," was performed. The last oratorio at which he attended and performed, was on the 6th of April, and he expired on Friday the 13th, 1759.

Dr. Warren, who attended him in his last sickness, said, that he was perfectly sensible of his approaching dissolution; and, having been always impressed with a profound reverence for the doctrines and duties of the Christian religion, that he had most seriously and devoutly wished, for several days before his death, that he might breathe his last, as actually happened, on *Good Friday*, in hopes, he said, of meeting his good God, his sweet Lord and Saviour, on the day of his resurrection, meaning the third day, or Easter Sunday following.

The loss of sight was an awful warning, which wrought a great change in his temper and general behaviour. Throughout life he was a man of blameless morals, and manifested a deep and rational sense of religion. In conversation he would frequently declare the pleasure he felt in setting the Scriptures to music, and how much contemplation of the many sublime passages

the Psalms had contributed to his edification; and now that he found himself near his end, these sentiments were improved into solid and rational piety, attended with a calm and even temper of mind. For the last two or three years of his life, he constantly attended divine service in his own parish church of St. George, Hanover-square, where his looks and gesticulations indicated the utmost fervour of unaffected devotion. He was buried in Westminster abbey, the dean, Dr. Pearce, bishop of Rochester, assisted by the choir, performing the funeral solemnity. Over the place of his interment is a monument, designed and executed by Roubilliac, representing him in full length, in an erect posture, with a music paper in his hand, inscribed, "*I know that my Redeemer liveth,*" with the notes to which these words are so admirably set in his "*Messiah.*"

Those who are but little acquainted with Handel are unable to characterise him otherwise than by his excellencies in his art, and certain foibles in his nature, which he was never studious to conceal. Accordingly we are told that he had an enormous appetite, that he preferred Burgundy to Port, and that when provoked he would break out into profane expressions.

These are facts that cannot be denied; but there are also particulars which mark his character but little known, and which possibly may be remembered elsewhere, when those that serve only to show that he was subject to human imperfections are forgotten. In his religion he was of the Lutheran persuasion, in which he was not such a bigot as to decline a general conformity with that of the country which he had chosen for his residence, at the same time that he entertained very serious notions in regard to its importance. These he would frequently express in his remarks on the constitution of the English government; and he considered as one of the greatest felicities of his life that he was settled in a country where no one suffers molestation on account of his religious principles.

His attainments in literature cannot be supposed to have been very great. The prodigious number of his compositions will account for a much greater portion of his time than any man could well be supposed able to spare from sleep and the necessary refreshment of nature; and yet he was well acquainted with the Latin and Italian languages; the latter of which was so familiar to him that few natives understood it better. Of the English also he had such a degree of knowledge as to be susceptible of the beauties of our best poets; and this he has sufficiently evinced by the admirable manner in which the sound is almost constantly an echo to the sense of those passages which he has selected and set to music.

The style of his discourse was very singular: he pronounced English as the Germans do, but his phraseology was exotic, and partook of the idiom of the different countries in which he had resided, a circumstance which rendered his conversation exceedingly entertaining.

His habits of life were regular and uniform. For some years subsequent to his arrival in England, his time was divided between study and practice, that is to say, in composing for the opera, and in conducting concerts at the duke of Rutland's, the Earl of Burlington's, and at the houses of others of the nobility who were patrons of music. There were also very frequently concerts for the royal family at the queen's library, in the Green park, in which the princess royal, the duke of Rutland, lord Cowper, and other persons of distinction performed. Of these Handel had the direction, and as these connections dissolved he gradually retreated into a state of retirement, showing no solicitude to form new ones. His residence was on the south side of Brook-street, near Hanover-square, in a house afterwards in the occupation of sir James Wright, four doors from Bond-street, and two from the passage to the Stable-yard.

His permanent income was six hundred pounds a year, arising from pensions, that is to say, one of two hundred pounds, granted by queen Anne, and two others of two hundred pounds each, granted, as already

related, by George I. and queen Caroline. The rest was precarious : for some time it depended upon his engagements with the directors of the academy, and afterwards upon the profits arising from the musical performances which he undertook on his own account.

We have seen that, in his ruinous contest with the nobility, he sold out ten thousand pounds, the whole of his former savings, without being able even then entirely to extricate himself from his difficulties. However, he had at all times the prudence to regulate his expenses by his income. Equally untainted by avarice or profusion, when some years afterwards he again found himself in a state of affluence, he reassumed his former course of living.

His social affections were not very strong, and to this it may be imputed that he spent his whole life in a state of celibacy: that he had no female attachment of a less honourable description may be ascribed to a better motive; and we may truly say that Handel, endowed with many virtues, was addicted to no vice or even foible that was in the remotest degree injurious to society.

A temper and conduct like this was, in every view of it, favourable to his pursuits; no impertinent visits, no idle engagements, or rather expedients to kill time, were ever suffered to interrupt the course of his studies.

He had a favourite *Rucker* harpsichord, the keys of which, by incessant practice, were hollowed like the bowl of a spoon.

He wrote very fast, but with a degree of impatience proportioned to the eagerness that possesses men of taste to see their conceptions reduced into form.

Like many others of his profession, he was passionately fond of paintings; and, till his sight failed him, viewing collections of pictures upon sale was one of the few recreations in which he indulged himself.

Handel in his person was large, and rather corpulent, ungraceful in his gait, which was ever sauntering, and had somewhat of that rocking motion which distinguishes those whose legs are bowed. His features were finely marked, and the general cast of his countenance placid, bespeaking dignity attempered with benevolence, and every quality of the heart which has a tendency to beget confidence and ensure esteem.

Though he was impetuous, rough, and peremptory in his manners and conversation, yet was he totally devoid of ill-nature or malevolence; indeed, there was an original humour and pleasantry in his most lively sallies of anger and impatience, which, united with his broken English, rendered him rather the cause of merriment than uneasiness. His natural propensity to wit and humour, and happy manner of relating common occurrences in an uncommon way, enabled him to throw persons and things into very ridiculous attitudes. Had he been as great a master of the English language as Swift, his *bons mots* would have been as frequent and of a similar cast.

At the coronation of his late majesty in 1727, Handel had words sent to him by the bishops for the anthems, at which he murmured and took offence, as he thought it implied his supposed ignorance of the Holy Scriptures. "I have read my Bible very well," said he, "and shall choose for myself." And his own selection of the words, "*My heart is inditing of a good matter*," &c. was very judicious, and inspired him with some of the finest thoughts that are to be found throughout his works. This anthem was sung at the coronation, while the peers were doing homage.

Dr. Burney informs us that, besides seeing Handel at his own house in Brook-street and at Carlton-house, where he had rehearsals of his oratorios, by meeting him at Mrs. Cibber's and at Frasi's, who was then Burney's scholar, he acquired considerable knowledge of his private character and turn for humour. Handel was very fond of Mrs. Cibber, whose vcice and manners had softened his severity, and atoned for her want of musical knowledge. At her house on Sunday evenings, he used to meet Qui who, like Handel, in spite of native rou

ness, was almost as fond of music as of good cheer.

Mrs. Cibber, the first time these giants met, prevailed on Handel to sit down to the harpsichord, when he played the overture of "*Siroe*," and particularly delighted the company by the wonderful neatness with which he played the jig at the end of it. Quin, after Handel was gone, being asked by Mrs. Cibber whether he did not think Mr. Handel had a charming hand? "A *hand*, madam, you mistake, it is a *foot*." "Poh! poh! said she, has he not a fine finger?" "*Toes*, by G—, madam!"

In fact, his hand was so fat, that the knuckles, which usually appear convex, were like those of a child, dinted or dimpled in, so as to be rendered concave; however, his touch was so smooth, that his fingers seemed to grow to the keys. They were so curved and compact when he played, that no motion, and scarcely the fingers themselves, could be discovered.

"I remember," says Dr. Burney, "at Frasi's, in the year 1748, he brought in his pocket the duet from '*Judas Maccabæus*,' '*From these dread scenes*,' in which she had not sung, when that oratorio was first performed in 1746. When he sat down to the harpsichord, to give her and me the time of it, while he sung her part, I hummed, at sight, the second over his shoulder, in which he encouraged me, by desiring that I would sing out; but, unfortunately, something went wrong, and Handel, with his usual impetuosity, grew violent, a circumstance very terrific to a young musician. At length, however, recovering from my fright, I ventured to say, that I fancied there was a mistake in the writing, which, upon examination, Handel discovered to be the case; and then, instantly, with the greatest good-humour and humility said, 'I pec your barton—I am a very odd tog: Maishter Schmitt is to plame.'"

Handel wore an enormous white wig, and when things went well at the oratorio, it had a certain nod or vibration, which manifested his pleasure and satisfaction. Without this signal, nice observers were certain that he was out of humour.

At the close of an air, the voice with which he used to cry out, "Chorus!!" was extremely formidable indeed; and, at the rehearsal of his oratorios at Carlton-house, if the prince and princess of Wales were not exact in entering the music room, he used to be very violent; yet such was the reverence with which his royal highness treated him, that, admitting Handel to have had cause of complaint, he has been heard to say, "Indeed, it is cruel to keep these poor people," meaning the performers, "so long from their scholars and other concerns." But if the maids of honour, or any other female attendants, talked during the performance, it is to be feared our modern Timotheus not only swore, but called names; yet, at such times, the princess of Wales, with her accustomed mildness and benignity, used to say, "Hush! hush! Handel is in a passion!" Though totally free from the sordid vices of meanness and avarice, and possessed of their opposite virtues, charity and generosity, in spite of temporary adversity, and frequent maladies of body, which sometimes extended to intellect, Handel died possessed of twenty thousand pounds, which, with the exception of one thousand to the fund for decayed musicians, he chiefly bequeathed to his relations on the continent.

In regard to his performance on the organ, the powers of speech are so limited, that it is almost a vain attempt to describe it, otherwise than by its effects. A fine and delicate touch, a volant finger, and a ready execution of the most difficult passages, are the praise of inferior artists; they were scarcely noticed in Handel, whose excellencies were of a far superior description. His amazing command of the instrument, the fulness of his harmony, the grandeur and dignity of his style, the copiousness of his imagination, and the fertility of his invention, were qualities which absorbed every subordinate attainment.

When he gave a concerto, his usual method was to introduce it with a voluntary

movement on the diapasons, which stole on the ear in a slow and solemn progression; the harmony close wrought, and as full as could possibly be expressed, the passages concatenated with stupendous art, the whole at the same time being perfectly intelligible, and carrying the appearance of great simplicity. This kind of prelude was succeeded by the concerto itself, which he executed with a degree of spirit and firmness that no one ever pretended to equal.

Such, in general, was the manner of his performance; but who shall describe its effects on his enraptured auditory! Silence, the truest applause, succeeded the instant that he addressed himself to the instrument; silence so profound, that it checked respiration, and seemed to control the functions of nature, while the magic of his touch kept the attention of his hearers awake only to those enchanting sounds to which it gave utterance.

Wonderful as it may seem, this command over the human passions is the acknowledged attribute of music; and by effects like these the poets have ever described it, always supposing in the hearers a mind susceptible of its charms. But how are we to account for the influence of that harmony, of which we are now speaking, on those who, as far as regards music, may be said to have no passions, no affections, on which it could operate? In all theatrical representations, a part only of the audience are judges of the merit of what they see and hear, the rest are always drawn together by motives, in which neither taste nor judgment have any share; and, with respect to music, it is notorious, that the greater number of mankind are destitute, though not of hearing, yet of that sense which, superadded to the hearing, renders us susceptible of the fascination of musical sounds; and in times when music was less fashionable than it is now, many of both sexes were ingenuous enough to confess, that they wanted that sense, by saying, "I have no ear for music." Persons such as these, who, had they been left to themselves, would have interrupted the hearing of others by their talking, were, by the performance of Handel, not only charmed into silence, but were generally the loudest in their acclamations.

This, though it could not be regarded as genuine applause, was a much stronger proof of the power of harmony, than the like effect on an audience composed only of judges and rational admirers of his art.

There seems to be no necessary connection between those faculties which constitute a composer of music, and the powers of instrumental performance; on the contrary, the union of them in the same person, in the superlative degree, appears scarcely practicable; nevertheless, in the person of Handel, all the perfections of the musical art were concentrated.

He had never been a master of the violin, and had discontinued the practice of it from the time he took to the harpsichord at Hamburgh; yet, whenever he had a mind to try the effect of any of his compositions for that instrument, his manner of touching it was such as the ablest masters would have been glad to imitate. But what is still more extraordinary, without a voice, he was a most excellent singer of such music as required more of the pathos of melody than a quick and voluble expression.

At a concert at the house of lady Rich, he was once prevailed upon to sing a slow song, which he did in such a manner, that Farinelli, who was present, could hardly be persuaded to sing after him.

To enter upon a critical inquiry into the several merits of the various works of this great master, would far exceed the limits and abilities of the compiler of this work. Of some of his productions, a transient view has already been taken. Among those of the first and highest class, no competent judge will hesitate to rank his first "*Te Deum*" and "*Jubilate*," his "*Coronation and other Anthems*," the "*Dettingen Te Deum*," and the truly sublime choruses in his oratorios.

To point out the various excellencies in the choruses of Handel would be an endless task. In general, it may b

observed that they are fugues, in which the grandest subjects are introduced, and conducted with such art, as only himself possessed. Some are in the solemn style of the church, as that of the conclusion of the first part of "*Saul;*" others have the natural and easy elegance of madrigals; others are in the highest degree expressive of exultation, such as that in "*Israel in Egypt,*" "*I will sing unto the Lord,*" and those in the "*Messiah,*" "*For unto us a child is born,*" and "*Hallelujah, for the Lord God omnipotent reigneth.*" Lastly, there are others in a style peculiar to himself, and calculated to excite terror, such as "*He gave them hailstones for rain,*" "*But the waters overwhelmed their enemies,*" and "*Thy right hand, O Lord, hath dashed in pieces the enemy,*" in "*Israel in Egypt.*" And though, perhaps, it may be said that Handel, agreeably to the practice of his countrymen, has too much affected imitation, particularly in the latter of the above-mentioned unrivalled productions, by passages broken in the time to express the hopping of frogs, and others calculated to resemble the buzzing of flies; and that in "*Joshua,*" he has endeavoured, by the harmony of one long-extended note, to impress upon the imagination of his hearers the idea of the great luminary of the universe arrested in his course, or, in other words, to make them *hear* the sun stand still, it may be justly said that they abound with innumerable examples of the true sublime and beautiful in music, and that they far surpass in majesty and dignity the productions of every other deceased or living author.

The lessons of Handel for the harpsichord were composed for the practice of the princess Anne, and consist of suits of airs, intermixed with fugues, the latter, perhaps, more proper for the organ, and because they require a masterly hand, but little practised.

The character of an author is but the necessary result of his works, and the permanent fame of Handel must ultimately rest on the merits of his oratorios, and other sacred productions.

Many of the excellencies, which, as a musician, recommended him to the patronage of the public during a residence of fifty years in this country, he might perhaps possess in common with a few of the most eminent of his contemporaries; but till they were instructed by Handel, none were aware of that dignity and grandeur of sentiment which music is capable of conveying, or that there is a sublime in music, as well as in poetry and painting. This is a discovery which we owe to the genius and inventive faculty of this great man; and there is little reason to doubt that the many examples of sublimity with which his works abound, will continue to engage the admiration of judicious hearers, as long as the love of harmony shall exist.

We shall conclude the foregoing account of this great musician by an extract from a very able criticism in the *Quarterly Musical Review*, where the author, in an essay on the formation of an English school of music, introduces the following observations on the works of Handel.

"Though not strictly speaking an English composer, Handel has always been the first and most continual object of English admiration. But his popularity is fast ebbing away, and the higher classes are almost universally devoted to Italian music. Handel was a composer of great majesty and strength, even his elegance partakes of sublimity. His style is the great, and is simple in the degree which contributes most to this end. From a singer he requires more legitimate and genuine expression than any other master. In the hands of a common performer, Handel's best pieces are heavy and fatiguing, but when we hear them from one who is alive to his subject, and whose expression is at all equal to the task, they awaken the noblest and best feelings of humanity. They produce in us a reverential awe for the power which they celebrate, while they elevate the soul into adoration and thanksgiving. But, alas! these sensations are now hardly ever felt, that dignified simplicity of manner, and that pure elocution that 'spoke so sweetly and so well,' the finest accordance of senti-

ment and of sound, are almost gone. Let us endeavour to ascertain the causes. It is admitted universally, that one of the strongest impulses to pleasure is novelty. To this feeling, perhaps, may be traced the mental preparation which is now leading, or has led, to an entire change of musical opinion in this country. The managers of public music used not to be sufficiently attentive to variety in selection: not content with confining the bill of fare to Handel, they kept to particular songs, and I think I am warranted in saying, that while certain portions of his works have been performed night after night, much of very glorious composition is almost unknown. Satiety palled the appetite. Education has advanced hand in hand with the fine arts: the modern languages are now every where taught and understood. In every family of tolerable breeding, Italian is thought indispensable; there is no longer that bar to Italian music—the ignorance of the language. Not to understand Italian, and not to sing Italian music, are now something allied to the disgrace of a defective education. Pride is therefore become a powerful advocate for the foreigner. The power of escaping the nice observation of English critics upon pronunciation, which the Italian language affords to professional singers, must not be overlooked; there is no judgment for them to dread in this respect, since, even at the opera, the performers are often known to use a provincial dialect without censure, and almost without discovery. It also happens that the expression of Italian singing is not required by the English themselves to be so precise and absolute as the expression of their own words. It may be very easily imagined that the *vocal* expression of a passage may be agreeable in a language with which we are not thoroughly conversant, although we do not perceive that is not the genuine and exact expression, which we should not fail to do were it in our own tongue. Hence Italian singing does not ask for an English audience the same nice finish which in English singing we cannot dispense with. We are apt too to consider what we do not entirely comprehend to be idiomatic and peculiar. And we are certainly much more easily satisfied with Italian than with English expression. Though these causes may appear somewhat subtle and remote, they have, I am persuaded, a very powerful operation. I shall now proceed to others which arise more immediately from the nature of the compositions of our English favourite and of Italian music.

"A certain portion of terror frequently mixes itself with the emotions of the sublime. In music this is frequently effected by association. When we hear and feel '*I know that my Redeemer liveth*,' '*The trumpet shall sound*,' or any song of a like cast, the ideas of death, resurrection, and judgment fill all the mind. We cannot dwell without strong emotion upon such subjects; the sensation produced is too sublime and too awful, and when it is passed away, we are not solicitous to recall it, but at certain and solemn occasions. Such are the genuine effects of Handel. I have already remarked that even his lighter compositions partake of grandeur. In his '*Acis and Galatea*,' in despite of music so exquisitely beautiful, descriptive, original, and impassioned, the mind is strained beyond its common pitch, and we are not affected by the tenderness of the lovers, in the same manner, or in the same degree, as we are by the amatory compositions of the Italian masters. In the story itself, love is mingled with apprehension, and pathos with ideas of the bulk, the ferocity, the strength, the hideous figure, and the rage of Polypheme. These serve to give the mind a contrary determination, and prevent it from sinking into that delicious languor which it is the sovereign art of the Italian school to produce.

The genius of the Italian language, of its poetry and its music, is principally calculated to excite the gentler passions. The frequent recurrence of soft syllables, the sweetness of the passages, and th lubricity with which a true Italian singe glides through melody, melts us at on

into a dream of pity or of love. Thus then we see that the passions which most agreeably bias and affect the mind are all on the side of Italy. If it should be urged that only one master is adduced against the whole Italian school, I reply that I have selected the man to whom the English are most devoted, and, in truth, the only one, nationally speaking, who is extensively known to the British public. The works of early English composers, Purcell, Croft, Blow, Greene, Boyce, and Arne, though high in the estimation of sound taste, are now seldom heard. Their style, with an exception, perhaps, in favour of the last master, is considered obsolete. It certainly lacks the improvement of modern art and modern taste, while the reasons produced against Handel bear still more strongly upon these really English writers. It appears to me that so far as appertains to composition, the Germans have already effected for themselves what I propose to the English. They have blended and incorporated with the happiest success the sweetness, the tenderness, and the variety of Italian melody, with a strong and natural character of German music. Haydn and Mozart rank in the very highest order of genius, and so truly do their notions of expression accord with our own, that we may assert, no composers have treated the expression of most peculiar subjects with such eminent propriety. It is of little importance, I think, whether they wrote to the words, or whether the words were written to the music in particular works. No Englishman could desire or conceive a more exquisite consent between sound and sense, than is to be found in the writings of both these composers. The *Creation* of Haydn contains most singular imitations; and although not comparable for grandeur, simplicity, and solemnity, and, indeed, not comparable at all with the '*Messiah*' of Handel, which is addressed to a totally different class of thoughts and perceptions, it is nevertheless full of beauty, tenderness, and grace. I do not mean to draw a parallel between these great works of great men, but rather to contrast them, because they are really of a totally opposite nature, and because they ought never to be considered together as objects of comparison. Their beauties are as distinct and different as the poetry of the *Paradise Lost*, and of the *Seasons*, to which, in point of style, they bear perhaps some analogy. The *Creation* of Haydn, then, if it seldom rises into magnificence, is full of elegance and invention, nor can I point out a single weak or uninteresting melody. Joy, gratitude, benevolence, and love are expressed with as much purity and as much ecstasy by Haydn in the *Creation*, as are the sublime emotions which inspire all the hopes and the terrors of religion, all the blessing, and honour, and glory, and power we assign to the great Creator and Preserver of mankind, in the '*Messiah*' by Handel."

The following is a chronological list of Handel's works:

Operas: "*Almira*," an opera, performed at Hamburgh, 1705. "*Nero*," an opera, performed at Hamburgh, 1705. "*Florindo*," Dafne, 1708. "*Rinaldo*," London, 1711. "*Teseo*," Pastor Fido, 1712. "*Amadige*," 1715. "*Rhadamisto*," 1720. "*Muzio Scevola*," 1721. "*Ottone*," 1722. "*Giulio Cesare*," "*Floridante*," "*Flavio*," 1723. "*Tamerlano*," 1724. "*Rodelinda*," 1725. "*Alessandro, Scipione*," 1726. "*Ricardo Primo*," 1727. "*Rodrigo*," performed at Florence, 1709. "*Agrippina*," Venice, 1709. "*Ammeto*," London, 1727. "*Tolomeo, Siroe*," 1728. "*Lotario*," 1729. "*Partenope*," 1730. "*Poro*," 1731. "*Orlando, Sosarme*," 1732. "*Arianna, Ezio*," 1733. "*Ariodante*," 1734. "*Alcina*," 1735. "*Arminio*," "*Atalanta*," "*Giustino*," 1736. "*Berenice*," "*Faramondo*," "*Alessandre Severo*," "*Pasticcio*," 1737. "*Serse*," 1738. "*Imeneo*," "*Parnasso in Feste*," "*Deidamea*," 1740.

Miscellaneous works: "*Anthems*," 8 vols. "*Cantatas*," 4 vols. "*Te Deums and Jubilate*," 3 vols. "*Opera Songs*," 2 vols. "*Laudate.*" "*Collections of Songs and Choruses.*" "*Motetti e Duetti.*" "*Il Trionfo del Tempo*," Rome, 1709.

"*Acije e Galatea,*" Napoli, 1709. "*Oratorio Italiano.*" "*Cantate.*" "*Concerti.*" "*Concerti Grossi.*" "*Transcript of six Sonatas for two Hautboys and a Bass,*" 1694. "*Sonatas for two Violins and a Bass,*" two sets. "*Harpsichord Lessons,*" two books, 1720. "*Fugues for the Organ.*" "*Organ Concertos,*" three sets. And "*Cantatas, composed at Hamburgh and Rome, between* 1703 *and* 1710." Oratorios: "*Esther,*" composed 1720. "*Esther*" publicly performed in London, 1732. "*Deborah,*" "*Athalia,*" Oxford, 1733. "*Acis and Galatea,*" (at Cannons, 1721) 1735. "*Ode, St. Cecilia's Day,*" 1736. "*Israel in Egypt,*" 1738. "*L'Allegro ed il Pensieroso,*" 1739. "*Saul,*" 1740. "*Messiah,*" 1741. "*Samson,*" 1742. "*Semele,*" "*Belshazzar,*" "*Susanna,*" 1743. "*Hercules,*" 1744. "*Choice of Hercules,*" and "*Occasional Oratorio,*" 1745. "*Joseph,*" and "*Judas Maccabæus,*" 1746. "*Alexander Balus,*" and "*Joshua,*" 1747. "*Solomon,*" 1749. "*Theodora,*" 1750. "*Jephtha,*" and "*Time and Truth,*" 1751.

HANDSCHKE, (Anton) a composer of some vocal music, published at Vienna in 1801.

HANF, (Johann N.) organist at Schleswick, died in the year 1706. He published some vocal and instrumental music.

HANFF, (J. C.) a pianist, probably resident in Russia, published at St. Petersburg, in 1802, "*A Grand Sonata for the Piano-forte, with Accompaniment Obligato for the Violin.*"

HANISCH, (Franz) a celebrated performer on the hautboy, and composer for his instrument. He resides in Bohemia. There is another of the same name, who is celebrated at Vienna as a performer on the trombone.

HANKE, (Karl) singer and director of the music at Flensburg, in Germany, has composed much vocal music for the church and theatre; also much instrumental music. His works bear date between the years 1780 and 1800. Hanke was for some time *chef-d'orchestre* at the theatre at Hamburgh.

HANSMANN, born at Potsdam in 1764, was chamber-musician and violoncellist at Berlin. He is pupil of the celebrated Duport.

HARANC, (M.) first violin of the royal chapel and chamber-musician at Paris, was born in that city in 1783. When only six years of age, he executed the most difficult sonatas of Tartini. He travelled in foreign countries from 1758 to 1761, when he returned to France, and was received in the chapel royal. The dauphin, father of Louis XVI., chose Haranc, in 1763, for his violin-master, and took lessons till his death in 1765. Haranc composed much instrumental music, which has however remained in manuscript. He died in 1805.

HARBORDT, (Gottfriede) a German composer, has published some music for the piano-forte and flute at Brunswick, since the year 1796.

HARD, (J. D.) chapel-master to the duke of Wurtemburg, was born at Frankfort on the Maine in 1696. He was a celebrated performer on the viol da gamba.

HARDER, (Augustus) a musician, resident at Leipsic. Since the year 1802, he has published a considerable quantity of vocal music, with accompaniments either for the piano or guitar. He has also published some sonatas and *polonoises* for the piano-forte, and progressive pieces; also variations for the guitar. The whole of his music is published by Breitkopf and Co. at Leipsic.

HARDOUIN. Several songs by a composer of this name are in the *Recueil d'Airs sérieux et à boire,* Paris, 1710.

HARDOUIN, (L.) probably a son of the preceding, resided at Rheims in 1788, and published there "*Douze Messes en Musique à quatre Parties.*"

HARDY, an English violoncellist, published, about the year 1800, "*A Violoncello Preceptor,*" with scales for singing in the various keys.

HARINGTON, (Dr.) a physician, at Bath, was a celebrated amateur musician and vocal composer, in the latter part of the last century. He was a lineal descendan of sir John Harington, the godson of que Elizabeth, and translator of "*Orlando F*

*rioso.*" A volume of glees, sung at the Bath Harmonic society, and published in the year 1797, contains the principal part of the following compositions by this master; the remainder are to be found in a volume of glees published by the doctor, in conjunction with Edmund Broderip, organist of Wells cathedral, and the Rev. Wm. Leeves, of Wrington, Somersetshire, composer of the still prevailing melody of *Auld Robin Gray*:—"*Now we're met like jovial fellows,*" glee, three voices. "*How happy, how joyous are we,*" glee, five voices. "*I gave her cakes, and I gave her ale,*" canon, three in one. "*Ianthe the lovely,*" ballad, harmonized. "*Success to our innocent social delight,*" glee, three voices. "*The Bath Toast,*" glee, three voices. "*The Alderman's Thumb,*" glee, three voices. "*O synge unto my roundelaies,*" glee, three voices, words from Rowley's poems. "*O thou, whose notes could oft remove,*" glee, three voices. "*The rose's life is one short day,*" glee, three voices. "*How happy, how joyous,*" glee, five voices. "*O, that I had wings like a dove,*" rota, three voices. "*Give me the sweet delights,*" catch, three voices. "*Sweet doth blush the rosy morning,*" duet. "*How sweet in the woodlands,*" duet. "*Life's short moments still are wasting,*" glee, three voices. "*How great is the pleasure,*" catch, three voices. "*At the close of the day,*" glee, three voices. "*See o'er the brow the moon doth peep,*" fairy glee, three voices. "*Come, follow, follow me,*" fairy glee, four voices. The last of the doctor's publications that we are acquainted with appeared in March, 1800, with a dedication to the king. It is a sacred dirge for Passion week, "*Eloi! Eloi! or the Death of Christ,*" and was sung by Madame Mara, Nield, and Welch.

HAROLD, the elder, an organist at Vienna, celebrated for his compositions in fugue about the year 1796.

HARPER, a celebrated performer on the trumpet, was born in Worcester in 1786. At about ten years of age, he quitted his native city for London, where he studied music under Eley, and soon entered the East India volunteer band, his instruments being the horn and trumpet. In this situation he remained nearly eighteen years, performing also at some of the minor theatres during the first seven years of his military service, after which he was engaged as first trumpet at Drury-lane theatre and the English opera. At present he is first trumpet at the King's theatre, Ancient and Philharmonic concerts, and has been engaged within the last sixteen years at most of the other principal concerts and music meetings both in town and country.

HARRER, (Gottlob) a director of the music at Leipsic, about the year 1745. He studied counterpoint in Italy. Frederick the Great, during his stay in the above town, much admired Harrer's performance on the piano, and commanded his daily attendance at his chamber concerts.

HARRIES, (Heinrich) a clergyman in the duchy of Schleswick, wrote some works on music, and some vocal compositions, in the latter part of the last century.

HARRINGTON, a celebrated performer on the hautboy, was born in Sicily. He was a pupil of Lebrun. He performed at Salomon's concerts in London, in the years 1793 and 1794.

HARRINGTON, (John) an old English composer in the reign of Henry VIII. He studied counterpoint under Tallis. See Sir John Hawkins.

HARRIS, (Joseph) many years organist of St. Martin's church, Birmingham. His abilities as a composer were well known; the works of Handel were his chief model. He died at Liverpool in the year 1814.

HARRIS (Joseph Macdonald) was placed at an early age as a chorister in Westminster abbey, under the late Mr. Guise, where he remained till the breaking of his voice, when he received from the dean and chapter a marked testimony of their approbation of his conduct. On leaving the choir he became the pupil of the late Robert Cooke, then organist of Westminter abbey, but is principally indebted for his professional acquirements to the works of Purcell, Corelli, S. Bach, Handel, Haydn,

and Mozart, all of which he has carefully studied. Harris has subsequently been employed as a conductor of concerts, public and private; also as a piano-forte and singing master and composer.

In the following list will be found the principal part of his compositions already published or in a course of publication: Vocal trios: "*Ye sleeping echoes wake again.*" "*The heart that bends at beauty's throne.*" "*The May Bird.*" "*Daylight when the storm is o'er.*" "*Virtue chains the conquer'd soul.*" "*Zephyr, whither art thou straying?*" Duets: "*Adieu, loved youth.*" "*O, dinna weep.*" "*The rainbow's lovely in the eastern cloud.*" "*Come, all ye youths.*" Songs: "*Come, if thou prize a love like mine.*" "*The Indian Hunters' Song.*" "*Must it be?*" "*We part, for ever part, to night.*" "*Visetto amabile.*" "*The Evening Song.*" "*The Child of Tantalus.*" "*The Cid's rising.*" "*The charmed Bark.*" "*One Set of harmonized Airs.*" Piano-forte: "*The Oddity, a Rondo.*" "*Introduction to an original Theme, and Variations.*" "*Variations on a Scotch Air.*" "*Variations on a Welsh Air.*" "*Fantasia for the Piano-forte.*" "*La Suissesse, as a Rondo.*" "*Introductory Exercises for the Piano-forte.*"

HARRISON. This celebrated English singer was trained from his earliest years among the choristers of the chapel royal of England. In this school and its adjuncts, the king's concerts, and those meetings which are supported by the gentlemen of the chapel, he continued till his death. His voice was a legitimate tenor, of no extensive compass, (about two octaves, from A to A) of very limited power, but of a tone enchantingly rich and sweet.

Harrison's conception was chaste, and it is probable that he owed the peculiar superiority he enjoyed over all others in this respect, and the infinitely minute finish of what he did, to the limited power of voice we have already spoken of. But this natural disqualification for the bolder flights of imagination ought not to impeach the character of his judgment. In all that he voluntarily attempted it was scarcely possible to conceive any thing more pure. We say in what he voluntarily attempted, because it is a necessary reservation against the general cast of songs which provincial meetings, where oratorios are done entire, entail upon the profession. Harrison's *choice* we should estimate by the songs which he adopted in concerts of selection. They were commonly Dr. Pepusch's cantata of "*Alexis,*" Handel's "*Lord, remember David,*" and "*Pleasure my former ways resigning,*" Dr. Boyce's "*Softly rise,*" Zingarelli's "*Ombra adorata,*" Webbe's "*A rose from her bosom had strayed,*" and, in later days, Attwood's "*Soldier's dream,*" and Horseley's "*Gentle lyre.*" In fine, in the true *aria cantabile,* Harrison was the most finished singer of his age or country, or perhaps of Europe. He died in 1812, at the age of fifty-two.

HART, (Philip) supposed to be the son of James Hart, one of king William's band, and whose name frequently occurs in the *Treasury of Music,* and other collections of that time, was organist of the church of St. Andrew Undershaft, and also of St. Michael's, Cornhill. There are extant of his composition a collection of fugues for the organ, and the morning hymn from the fifth book of the *Paradise Lost,* which latter work he published in March, 1728-1729. He died about the year 1750, at a very advanced age.

HART (Joseph) was born in London in 1794, and entered St. Paul's cathedral, as one of the choristers, at the age of seven years and a half, under the instruction of J. B. Sale, senior. At the age of eleven, he acted as deputy for Mr. Attwood, the organist, on several occasions. Whilst in the cathedral choir, Hart received private instructions on the organ from S. Wesley and M. Cook, organist of Bloomsbury; he also had lessons on the piano-forte from J. B. Cramer. He remained in the choir nearly nine years, and at sixteen years of age was elected organist of Walthamstow church, Essex, which situation he left to become

organist of Tottenham, Middlesex: this last appointment he still holds. It should be mentioned that Hart was elected organist of Tottenham, after a public competition and trial of skill of nine candidates. After Hart left St. Paul's cathedral, he went also as domestic organist to the late Earl of Uxbridge, where he remained three years, and it was at his lordship's decease that he entered the profession as a teacher, composer, &c. At the termination of the war in 1815, quadrille dancing became the fashion, when Hart attended private parties as a piano-forte performer, and wrote several popular sets of quadrilles; for instance, a set from "*Il Don Giovanni*," "*The original Lancers*," "*Hussars, fourth Set*," dedicated, by permission, to his majesty, before whom he has had the honour of performing at Brighton on many occasions. "*Fifth Set from Il Turco in Italia*," "*Sixth Set from La Gazza Ladra*," "*Seventh Set from Pietri l'Ermita*," "*Eighth Set from the most popular English Melodies*," "*Ninth Set from La Donna del Lago*," "*Tenth Set from the Opera of Freyschutze*," "*First, second, third, and fourth Sets of Scotch Quadrilles*," and "*A Set of Quadrilles from the Irish Melodies*," (Mayhew's Cat.) Hart shortly intends publishing "*An easy Mode of teaching Thorough-bass and Composition*," a work especially intended for schools and young professors. He was also during three years chorus-master and piano-forte player at the English opera, during which time he composed several musical farces: "*Amateurs and Actors*," "*Bull's Head*," "*Walk for a Wager*," and the popular dramatic opera of "*The Vampire*."

HARTMANN, (C.) a German composer, for some time in the Russian service, and subsequently resident at Paris, where he was a member of the royal academy of music, and much celebrated as a flutist. Among his works are "*Six Airs, Français et Russe, Variations pour la Flute, avec Accompagnements d'un V. ou Violoncello.*" "*Recueil de Préludes dans toutes Sortes de Modulations pour la Flute.*" "*Recueil d'Airs nouveaux.*" "*Recueil de Points d'Orgue dans tous les Tons majeurs et mineurs.*" "*Trois Duos pour deux Flutes*," Op. 7. The whole of the above were published at Paris.

HARTMANN, (C. H.) an organist at Limbeck, in Germany, has published, since the year 1781, several sets of sonatas for the piano, and some dramatic music.

HARTMANN, (H. A. F.) *chef-d'orchestre* at the French theatre in Petersburg. His son was director of the music at Moscow in 1801, on the occasion of the coronation of the emperor of Russia.

HARTMANN, (Johann) a musician at Ploen, died in Copenhagen in 1791. He composed much vocal music to Danish words; also some music for the piano.

HARTUNG, a violinist of Brunswick, and composer for his instrument, since the year 1790.

HARTUNG, (Carl August) organist of the reformed church at Brunswick. He has published some vocal music since the year 1783.

HARTUNG (H. A.) has published some music for the piano-forte at Breitkopf's, in Leipsic, since the year 1792.

HASCHKA, (Lorenz Leopold) an ex-Jesuit, was born at Vienna in 1749. He was a poet, and published also a trio for the piano-forte.

HASENBALG, (Fr.) a harpist at Brunswick, has published there some music for his instrument, and for the piano-forte, since the year 1797.

HASLER, (Hanns Leo von) son of Isaac Hasler, a musician at Nuremburg, and born in 1560, was court-musician to the emperor of Germany. In 1584, he went to Venice, where he studied counterpoint under the celebrated Andrea Gabrieli. In 1601, he proceeded to Vienna, where the emperor Rudolph II. not only took him in his service as musician, but granted him a patent of nobility. He died in 1612. His works were very numerous, but chiefly vocal and for the church. He had two brothers, who were also very eminent as organists.

HASSE, (Giovanni Adelfo) called in

Italy *Il Sassoni*, chapel-master to the king of Poland, (elector of Saxony) was born at Bergedorf, near Hamburgh, in the year 1699. He learnt the first elements of music at Hamburgh, where he went to school. His extraordinary talents for the science were first observed by Johann Ulric Kœnig, a celebrated poet and musical amateur, who recommended him, in 1718, as tenor singer at the opera in Hamburgh, to which theatre the renowned Keiser was then composer, and whose compositions served as a model to Hasse. He made extraordinary progress in the succeeding four years, at the expiration of which, his protector Kœnig obtained for him the situation of singer to the court and theatre at Brunswick. His studies had, however, been by no means confined to singing, as he had become an excellent pianist, and in the year after his arrival at Brunswick, composed an opera called "*Antigono*," which was well received in that town. Still, up to this period, Hasse had abandoned himself too much to his genius without studying any of the profound rules of counterpoint, and he now began to feel the inconveniences of this negligence, and resolved to travel into Italy for the purpose of studying composition in one of its most celebrated schools. In 1724, he arrived at Naples, where he placed himself for a short time under the tuition of Porpora. Amongst the great musicians who were then in that city, Alessandro Scarlatti was the most conspicuously eminent, and Hasse ardently desired to profit by his instructions, but dared not make the proposition to him, fearing that his pecuniary means would not permit his affording a proper remuneration. His good genius, however, carried him through this difficulty; for meeting Scarlatti in society, he so gained on the venerable composer's affections by his talents, modesty, and respectful manner towards him, that he in a short time called Hasse his son, and offered to give him lessons gratuitously. It may well be supposed that Hasse accepted this offer with no common delight. In the year 1725, he received an order from a rich banker to compose a serenata: this was the first opportunity, of making known his talents in composition, which had offered itself in Italy. His serenata was for two voices, and sung by Farinelli and Fosi before a brilliant audience with unanimous applause. This first success was extremely favourable to him, and he was soon after desired to compose an opera for the theatre royal. His piece was "*Sesostrate*," and so perfectly established his reputation, that he was afterwards called in Naples *Il Caro Sassoni*. After this epoch, all the great theatres of Italy disputed the honour of possessing him as *maestro* at the head of their orchestras. In 1727, he went to Venice, where he was nominated chapel-master to one of the conservatories. His success in this city was still increased through the interest of the celebrated Faustina, who afterwards became his wife. Amongst the compositions which he produced in consequence of his situation as chapel-master, a *Miserere*, for two soprano voices and two altos, with an accompaniment for two violins, violoncello, and double bass, was so peculiarly admired, that the great Padre Martini called it *divine music*. In 1730, he made himself further known at Venice by the composition of two operas, "*Dalila*" and *Artaserse*," the words of the latter being written for him by Metastasio. His reputation had, by this time, extended to Germany, and he was offered the situations of chapel-master and opera composer to the king of Poland and elector of Saxony, with a salary of 12,000 dollars per annum for himself and Faustina, to whom he was now married. They accepted these terms, and arrived at Dresden, where Hasse shortly afterwards composed the opera of "*Cleofide, o Alessandro nelle Indie*." This piece was played for several successive weeks, and the most celebrated singers of Italy performed in it. We find Hasse, soon after this, again journeying to different towns in Italy, and he thus seems to have divided his time between Italy and Germany. It was at this period that the spirit of party which reigned in the opera establishment of London had reached its acme. The noble

directors not being able to appease the differences between Handel and the singers, at length separated from that composer and opened a second Italian theatre in Lincoln's-inn-fields, of which Porpora had the management, who engaged the renowned Farinelli, Senesino, and Cuzoni as principal singers. The compositions of Porpora could in no way, however, compete with those of Handel, and Hasse was accordingly invited to England, and arrived here in 1733, when his opera of "*Artaserse*" was performed for the *début* of the matchless Farinelli, and became such a favourite with the town that it was played forty times during Farinelli's stay in England. Nothing, however, could induce Hasse to remain in this country, probably from the virulence of the musical cabals at that time, and he returned to Dresden, where at length, in the year 1740, he settled. In the campaign of 1745, Frederick the Great entered Dresden on the 18th of December, after the battle of Kesseldorf, when, being desirous of witnessing the talents of Hasse, he commanded one of his grand operas. "*Armenio*" was chosen, which so enchanted the king, that he sent Hasse a present of 1000 dollars and a diamond ring. In 1755, Hasse lost his fine voice so completely, as hardly to be heard in speaking. In 1760, at the bombardment of Dresden by the Prussians, all the property in furniture, &c. of Hasse, and among the rest his manuscript music, was destroyed by fire. This loss the more deeply affected him, as he was on the point of publishing a complete collection of his works, the expenses of which the king had promised to defray. In 1763, the court of Dresden experienced such reverses, that many persons attached to it were dismissed from their employments, among whom Hasse and his wife were obliged to retire on a small pension. Soon after this he went to Vienna, and in the following three years composed six operas for that capital. In 1769, he brought out "*Piramo e Tisbe*," an interlude, remarkable for a character of music distinct from all his other compositions. His last opera was "*Ruggiero*," performed at Milan in 1771, on the marriage of the archduke Ferdinand. After this he retired to Venice, and in 1780 composed a "*Te Deum*," which was sung in the presence of the pope. This was his last composition, and he died at Venice in 1783, in his eighty-fourth year. He had composed only a few years before his death, a "*Requiem*," which he meant to be performed at his funeral service. This work proves that he had retained his full powers for composition to a very advanced age. Dr. Burney considered Hasse to be the most learned, natural, and elegant, and at the same time the most voluminous, composer of his age. An equal judge of music and poetry, he showed as much judgment and genius in the expression of his words, as in the sweetness and melody of his accompaniments: he considered the voice as the essential object of dramatic music, and paid every attention to make it conspicuous in his operas, and not hidden by loud and chromatic instrumental accompaniments. He had also his detractors. The learned Homilius reproaches his works with want of harmony; and, in point of fact, he was in this respect much below Bach, Handel, and Graun; occasionally, however, there are *morceaux* in his works most powerfully harmonious. It should be remembered that his taste was formed under Porpora, Scarlatti, Leo, Vinci, and Pergolese, at a period when the simple and natural were considered sufficient to charm the ear and please the public taste. To this ancient partiality for simplicity he always remained faithful. Hasse composed so much that it is said he often could not recognise his own music when played. He set all the operas of Metastasio in two, three, or four different ways. Hasse was agreeable in person, and of excellent disposition and principles. The following is a list of some of his compositions: "*Sesostrate*," Op. Naples, 1726. "*Attalo*." "*Re di Bitinia*," Naples, 1728. "*Dalila*," Venice, 1730. "*Demetrio*," Venice, 1732. "*Olimpia in Ebuda*," 1740. "*Antigono*," "*Leucippo*," "*Dido*," "*Semiramides*," all operas. Church music, oratorios: "*Ser-*

*pentes in Descrto,*" "*La Virtu a pié della Croce,*" "*La Deposizione della Croce,*" "*La Caduta di Gerico,*" "*Magdalena,*" "*Il Cantico dei fanciulli,*" "*La Conversione di S. Agostino,*" "*Il Guiseppe riconosciuto,*" and "*Pellegrini al Sepulchro di nostro Salvatore,*" all published at Leipsic in 1784. "*St. Elena all' Calvario,*" twice composed. "*A Te Deum,*" Venice, 1780. "*Te Deum,*" at Dresden. "*Litania of the Virgin,*" Venice, 1727. "*Litania for two Sopr., Alto, and Organ.*" "*Litania for two Sopr., with Instrumental Accompaniments.*" These litanies, which are all considered very beautiful, are to be met with at Breitkopf's, in Leipsic.

HASSE, (Faustina Bordoni) wife of the preceding, was a pupil of Michael Angelo Gasparini, of Lucca. She may be said to have invented a new mode of singing, by running divisions, with a neatness and velocity which astonished all who heard her. She had the art of sustaining a note longer, in the opinion of the public, than any other singer, by taking her breath imperceptibly. Her beats and thrills were strong and rapid; her intonation perfect; and her professional perfections were enhanced by a beautiful face, a symmetric figure, though of small stature, together with a countenance and gesture on the stage, which indicated an entire intelligence and possession of the several parts which she represented. She first appeared as a theatrical singer at Venice, in 1716, in the opera of *Ario dante.* In 1719, she appeared on the same stage with Cuzzoni and Bernachi, in an opera composed by her master Gasparini. Here she is called *Virtuosa di Camera* of the elector palatine. In 1722, she sang in Leo's opera of *Bajazet,* at Naples; and in 1725, at Vienna, where, according to Apostolo Zeno, she received great honours, as well as presents. At the palace of prince Lichtenstein, after singing to a great assembly, she was presented with a purse containing a hundred pieces of gold, and nearly as much more at the French ambassador's.

She remained in England but two seasons, and then returned to Venice, where, in 1732, she was married to Hasse, and soon after went with her husband to Dresden, in the service of which court she continued till the year 1756. During the war they retreated to Vienna, and remained there till the year 1775, then retiring to Venice, the place of Faustina's nativity, they ended their days in that city. Faustina died in 1783, at the great age of ninety, and her husband soon after.

HASSE, (Nicolaus) organist and composer at Rostock in 1650, published "*Deliciæ Musicæ,*" and other collections of instrumental music.

HATTASCH, (Heinrich Christophe) an actor and composer of some German operettas, between the years 1780 and 1795. Some of the music in them has been published at Hamburgh.

HATTASCH, (Disma) a violinist in the royal chapel of Saxe-Gotha, born in 1725, entered, in 1751, the service of the duke of Gotha. Two symphonies and six violin solos of his composition are known. He died in 1777.

HATZFELD, (Countess of) a celebrated amateur musician. She performed, about the year 1793, at a private theatre in Vienna, several principal characters in Italian operas, and was considered equal to almost any professional singer of her time.

HAUDIMONT, (Abbe d') a pupil of Rameau, was worthy of his master in the expression of his compositions, and perhaps surpassed him in taste. He wrote much for the church.

HAUFF, (Wilh. Gottl.) a singer in a regiment of Saxe-Gotha, in the service of Holland. He published at Paris, in 1774, six symphonies, and afterwards, in 1776 and 1777, six sextuors for wind instruments, three trios for the harpsichord, and six quatuors for violins.

HAUG (Virgilius) published a work called "*Erotemata Musicæ Practicæ ad captum puerilem formata,*" Breslau, 1541.

HAUPT published at Paris, in 1796, in conjunction with Punto, "*Méthode pour apprendre les Elémens des premiers et deuxièmes Cors,*" Paris, 1796.

HAUSCHKA, (Vincenz) a celebrated

violoncellist at Vienna, was born in Bohemia in 1761. Among other works, he has published "*Six Sonates pour Violoncello avec Accompagnement de Bass*, Op. 1, *Première et Deuxième Partie*," Vienna, 1803, and "*Deutsche Gesange fur* 3 *Stimmen*," Vienna.

HAUSEN, (JOHANN) harpist to the duke of Weimar, died in 1733.

HAUSEN, (WILHELM) an ex-Jesuit, published some sacred songs at Dillingen in 1763 and 1764.

HAUSER, (URIEL) a Franciscan monk, was born in 1702. He wrote "*Instructio Fundamentalis Cantus Choralis ad usum Reform. Prov. Tirl.*" 1765.

HAUSIUS, (CARL GOTTLOB) an amateur musician at Leipsic, was born in 1755. He published several collections of songs at Leipsic, between the years 1784 and 1794.

HAUSMANN, a musician at Paris, published, about the year 1792, several pieces from operas, as airs, overtures, &c. arranged for the piano-forte.

HAUSMANN, (VALANTIN) son of Valantin Hausmann, a musician at Nuremburg, at the time of the Reformation. The father wrote some music for the reformed churches, as did the son, with the addition of much other vocal music, consisting chiefly of madrigals, between the years 1590 and 1610. The two grandsons and great grandson of the elder Hausmann were also organists and musicians, and all named Valantin, consequently music under that name is to be found in Germany, bearing date as early as 1510 and as late as 1750, which is about the period of the decease of the last of that name.

HAWES (WILLIAM) was born in London in 1785, and became a chorister in the chapel royal, under Dr. Edmund Ayrton, in 1793, where he remained till 1801. In 1802, he first engaged publicly in his profession, by becoming a performer on the violin in the band of Covent-garden theatre, and about the same time commenced business as singing-master; he also attended the Ancient, Vocal, and most other concerts. In 1803, he was appointed deputy vicar-choral of Westminster abbey, and continued in that office till fully appointed. In July, 1805, he obtained the appointment of gentleman in ordinary of his majesty's chapels royal. In 1806, he became an honorary member of the noblemen's catch club. In 1807, he was elected a member of the royal society of musicians; and in 1808, honorary member of the Somerset-house Lodge, and of the societies called the Madrigal and Concentores. He was one of the original associates of the Philharmonic, which commenced in 1813, and a member of the professional concert, which followed shortly after; but on account of the party spirit, which then prevailed so widely in the profession, quitted the former society, on the breaking up of the latter. In 1814, he was appointed almoner, master of the boys, and lay-vicar of St. Paul's cathedral, and in 1817, master of the children of his majesty's chapel royal, and lutenist to his majesty; in the same year he was also fully appointed vicar-choral of Westminster abbey, but resigned the latter situation in 1820, considering himself treated with undue severity, in being refused privileges which others had before, and have since, enjoyed. He was the first promoter of the royal Harmonic Institution, under the design of giving composers the means of publishing their own works, and consequently reaping the whole advantage which should arise from their sale. For this purpose the old Argyle rooms were rebuilt, and the present magnificent establishment opened. The following are among the more favourite original works and arrangements of this composer:

Songs: "*Barbara Allan*," "*Charlie is my darling*," "*Comin' through the rye*," "*Father William*," "*Friendship*," "*He's dear, dear to me*," "*John Anderson my jo*," "*I think on thee*," "*Logie o' Buchan*," "*Lang syne*," "*My harp alone*," "*My Ellen, alas! is no more*," "*O this love*," "*O that I could recall the day*," "*O saw ye my father*," "*O Bothwell bank*," "*O for ane-an'-twenty, Tam*," "*O Kenmure's gone awa'*," "*Sleep, baby mine*," "*The land o' the leal*," "*The green spot that blooms o'er the desert of life*," "*Tak' your auld*

*cloak about ye,*" "*The Beacon,*" "*To the Moon,*" "*There grows a bonny brier,*" "*Wert thou like me,*" "*We're a' noddin at our house at hame,*" "*He's far, far frae me.*" Glees: "*Allen a dale,*" three voices; "*Bring me flowers, bring me wine,*" four voices; "*Boy, who the rosy bowl doth pass,*" four voices; "*Fairy glee, (We fairy folks)*" four voices; "*Gallant and gaily,*" three voices; "*Henry cull'd the floweret's bloom,*" four voices; "*John Anderson my jo,*" three voices; "*Lovely Phillis,*" four voices; "*O saw ye my father,*" four voices; "*O Bothwell bank,*" three voices; "*Sweet modest floweret,*" four voices; "*Since then I'm doomed,*" four voices; "*The Shepherd's Daughter Sally,*" four voices. He has also republished Morley's collection of madrigals, entitled *The Triumphs of Oriana.*

HAWKINS (Sir JOHN) was the son of an eminent surveyor and builder, and born in 1719. After having passed through the usual course of school education, he was placed under the care of Mr. Hoppus, for the purpose of being brought up to his father's business. This, however, having been found contrary to the general bent of his inclination, he was afterwards articled as a clerk with an attorney. In this situation, by abridging himself of rest at night, and rising every morning at four o'clock, he not only found an opportunity for reading all the most eminent law writers, but also the works of the most celebrated authors both in verse and prose.

About the year 1741, a club having been instituted by Mr. Immyns, an attorney of his acquaintance, the amanuensis of Dr. Pepusch, and some other musical men, called the Madrigal society, to meet every Wednesday evening, Mr. Hawkins became a member of it, and continued so for many years. He became also a member of the academy of ancient music.

In the year following, Mr. Stanley and he published, at their joint expense, six cantatas for a voice and instruments, the words of which were furnished by him, and the music by Mr. Stanley. These succeeding beyond their most sanguine expectations, a second set was published a few months afterwards, which succeeded equally well.

As these compositions were performed at many of the public places, the author acquired considerable reputation as a poet; and being a modest and well-informed young man, of unexceptionable morals, they obtained for him an extensive acquaintance. Among these was Peter Storer, Esq. of Highgate, whose daughter he afterwards married.

In the winter of 1749, Dr. (then Mr.) Johnson instituted a club at the King's Head, in Ivy-lane, near St. Paul's, and Mr. Hawkins was invited to become one of the first members.

On the death of his wife's brother in 1759, having received a large addition to his fortune, he retired from business, and bought a house at Twickenham; and two years afterwards, his name having been inserted in the commission of the peace for the county of middlesex, he became a most active and useful magistrate.

Mr. Hawkins's love of music induced him to form a collection of the works of the best composers, and among other acquisitions, he had the good fortune to become possessed of several most scarce and valuable theoretical treatises on the science, which had formerly been collected by Dr. Pepusch. With the knowledge which he acquired from these books, he was requested by several eminent musical men to set about the preparation of materials for a work, then much wanted, the "*History of the Science and Practice of Music.*"

After sixteen years' labour, he, in 1776, published, in five quarto volumes, his history, which he dedicated to the king. Few works have been attacked with more acrimony and virulence than this. Its merit, however, as containing much original and curious information, which, but for its author, must have for ever perished, has been amply attested by the approbation of some of the first judges of science and literature. The university of Oxford, in consequence of its publication, offered to him an honorary degree of doctor of laws, as indi-

cative of their opinion of the value of his book. This honour he thought proper to decline.

From a long and very intimate acquaintance with Dr. Johnson, and, as it is generally believed, in consequence of a conversation that passed between them on the subject, sir John Hawkins, at his death, undertook to write a life of the doctor, which he afterwards published.

Scarcely three months after the commencement of this undertaking, he sustained a most severe loss in the destruction of his library by fire. This lamented catastrophe, for a short time, put a stop to the progress of his undertaking. Yet, as soon as he could collect his thoughts, he recommenced his office of biographer to Johnson, and editor of his works, which he completed, and published in 1787, in eleven volumes octavo.

With this production he terminated his literary labours: and having, for several years, been accustomed to pass all his leisure time in theological and devotional studies, he now still more closely attended to them, in order to prepare himself for that event, which, in the common course of nature, he knew could not be at a great distance.

On the 14th of May, 1789, he was seized with a paralytic affection, under the effects of which he lingered until the 21st of the same month, when he expired. He was interred in the cloisters of Westminster abbey, in the north walk, near the eastern door into the church, under a stone, containing, by his express injunctions, only the initials of his name, the date of his death, and his age.

HAYDEN (George) was organist of the church of St. Mary Magdalen, Bermondsey. He composed and published, about the year 1723, three cantatas. There is also extant of Hayden's compositions a pretty song in two parts, "*As I saw fair Clora walk alone*," which is well known to the proficients in vocal harmony.

HAYDN (Francis Joseph) was born in March, 1732, at Rohrau, a small town about fifteen leagues from Vienna. His father was a wheelwright, and his mother, before she married, was cook at the château of count Harrach, a nobleman residing in the neighbourhood.

Haydn's father, besides his trade of wheelwright, was the parish sexton. He had a fine tenor voice, and liked music in general, but was particularly fond of the organ. During one of those excursions, which are often undertaken by German artisans, being at Frankfort on the Maine, he learnt to accompany himself a little on the harp; and on holydays, after the service of the church, he always amused himself with this instrument, while his wife sang. Joseph's birth did not in the least change the peaceable habits of this family. The little concert was renewed every week, and the child, placing himself before his parents, with two pieces of wood in his hands, one for a violin, and the other for a bow, accompanied his mother's voice. Haydn, full of years, and covered with glory, has frequently called to mind the simple airs she sung, so deeply were these little melodies impressed on his musical soul! A schoolmaster of Haimburg, of the name of Frank, and cousin to the wheelwright, came one Sunday to Rohrau, and was present during the performance of one of these family *trios;* when he noticed that the child, then not six years old, beat time with the utmost correctness and precision. Frank understood music, and begged his relations to allow him to take little Joseph back to Haimburg with him, and attend to his education. They accepted the proposition with delight, in the hopes of getting Joseph more easily into holy orders, if he should be made to understand music.

He set off, therefore, for Haimburg, and had been only a few weeks at his cousin's house, when he found there two tambourines. By patience and repeated trials, he at length actually produced by means of this instrument, which has but two tones, a kind of tune, which drew the attention of all those who visited at the school.

Haydn had by nature a sonorous and pleasing voice. Frank, who, to repeat Haydn's own words, treated his young cousin with more blows than bonbons, soon made the little tambourinist play not only

the violin and other instruments, but likewise taught him to understand Latin, and to sing at the parish church, in a style that ere long made him known throughout the canton.

Chance now brought to Frank's house, Reüter, chapel-master of St. Stephen's cathedral at Vienna, who was searching round the country for additional voices for his choir; the schoolmaster immediately introduced his little relation to him, when Reüter gave him a canon to sing at first sight.

The precision, distinctness of tone, and fire with which it was performed by the child, astonished Reüter; but, above all, he was enchanted with the beauty of the boy's voice. He remarked, however, that he did not *shake*, and on asking him, smilingly, the reason, the child replied with quickness, "How should I know how to shake, when my cousin himself does not?" "Come to me," said Reüter to him, "and I will teach you." He took him on his knees, showed him how to make two sounds succeed each other quickly, by holding his breath and agitating the top of the pallet. The child succeeded immediately. Reüter, delighted with the success of his little pupil, took a plate of fine cherries, and emptied them into the boy's pocket. The joy of the latter may be conceived. Haydn often mentioned this little incident, and added, laughing, that whenever he made a shake, he fancied he still saw these fine cherries. It may easily be concluded that Reüter determined on not returning alone to Vienna, and the little shaker, then about eight years old, accompanied him thither. Haydn has said, that, dating from this time, a single day never passed at Reüter's without his having practised sixteen, and sometimes eighteen hours. This is especially remarkable, because, whilst at St. Stephen's, he was almost entirely his own master, the children of the choir being only obliged to practise two hours a day. When Haydn attained the age of composition, the habit of study was thus already acquired: indeed, a musical composer has this great advantage over other artists, that his productions are no sooner conceived, than they are finished.

With less precocity of genius than Mozart, who, when only thirteen years old, wrote a much admired opera, Haydn, at the same age, tried to compose a mass, which was, not without some reason, ridiculed by Reüter, to the great astonishment at first of the young musician; his good sense, however, even at that early age, soon convinced him of the justice of its condemnation. He now began to perceive that a knowledge of counterpoint and of the rules of harmony was requisite; but how was he to learn them? Reüter did not instruct the children of the choir in composition, and never gave more than two lessons in it to Haydn. Mozart had an excellent master in his father, who was a good violin player. But poor Joseph was less fortunate, being only a discarded chorister at Vienna, who must pay for any lessons he received, and who had not a halfpenny to apply to that purpose; for his father, although he had two trades, was so poor, that Joseph having once had his clothes stolen, and having informed his father of the circumstance, the poor man with difficulty sent him six florins towards refitting his wardrobe. Of course no master in Vienna would give lessons *gratis*, to a little unpatronised chorister; his situation was therefore truly embarrassing. He persevered, however, and in the first place, like Jean Jacques Rousseau, he purchased, at a second-hand shop, some old books on the theory of music, among others the treatise by Fux, which he began to study with a degree of assiduity, not to be checked even by the tremendous abstruseness of Fux's rules. Alone, and without a master, he laboured on, and made a number of little discoveries which were subsequently useful to him. Poor, freezing with cold in his garret, without fire, and overcome with sleep, he studied on, by the side of his old broken harpsichord, and thought himself happy. Thus days and nights flew rapidly by, and he has frequently been heard to say, that he never in after-life experienced so much felicity. Haydn's predominan

passion was rather the love of music than the love of fame; and yet his aspirations after fame had not a tinge of ambition in them. He sought more to please himself in composing music, than to acquire celebrity.

It was not of Porpora that Haydn learnt recitative, as has been represented; his recitatives, so inferior to those of the inventor of this kind of music, prove this; but he acquired through Porpora the true Italian style of singing, and the art of accompanying on the piano-forte, which, to do well, is more difficult than is commonly imagined. He was so fortunate as to obtain these lessons in the following way. A noble Venetian, named Corner, was then at Vienna, as ambassador from that republic. He had a mistress, who was excessively fond of music, and had retained old Porpora in the hotel of the embassy. Haydn contrived, solely from his love for music, to get introduced into the family. He was liked, and used to accompany Porpora and the above lady to the baths of Manensdorff, which was then a fashionable place. Our young friend, who was indifferent to everybody but the old Neapolitan, employed all methods to get into favour with him, and to obtain his patronage. He rose very early every morning, beat his coat, brushed his shoes, and arranged in the nicest order the old man's wig. Porpora was ill-tempered beyond conception, and poor Haydn seldom obtained more for his trouble than the polite epithet of "fool," as soon as he entered his room of a morning. But, at length, the bear finding he was served *gratis*, and having discovered some of the good qualities of his volunteer servant, would occasionally relax in his severity and give Haydn some good advice. Haydn succeeded more particularly in obtaining this, whenever he accompanied the beauteous Wilhelmine in singing any of Porpora's own airs, which were filled with difficult basses. Joseph at length acquired the Italian taste in singing. The ambassador, surprised at the improvement of the poor young man, settled on him, on his return to the city, a monthly pension of six sequins, (about three pounds sterling) and admitted him to the table of his secretaries. Haydn was now independent; he bought a black coat, and thus attired, went, as soon as it was light, to take the part of principal violin at the church of the Fathers of Mercy; from thence he proceeded to the chapel of count Haugwitz, where he played the organ; and afterwards sang the tenor at St. Stephen's. He then returned home, having been fully employed all day, and passed a great part of the night at his piano. His taste and knowledge in composition were thus formed upon the rules and examples which he could collect from the different musicians with whom he associated. Availing himself of every opportunity of hearing good music, and following no one master in particular, he began to form his own opinion of what was beautiful in music, but without any idea, at that time, of introducing a style of his own.

At the age of nineteen, his voice broke, and he was obliged to leave his situation in the class of *soprani* at St. Stephen's, or rather, he was expelled from it. One day, in a lively frolic, he took it into his head to cut off the tail of one of his companions' gowns, a crime which was judged unpardonable. He had sung eleven years at St. Stephen's, and the day he left it, his only fortune was his rising talent, a poor resource indeed, till it becomes known. He had, however, one admirer. Forced to seek a lodging, by chance he met with a wig-maker, named Keller, who had often noticed and been delighted with the beauty of his voice at the cathedral, and now offered him an asylum. This Haydn most gladly accepted, and Keller received him as a son, insisted upon his participation of their frugal repast, and intrusted to his wife the care of the young man's wardrobe.

Haydn finding himself thus established in the house of the wig-maker, and exempt from all pecuniary cares, pursued his studies without interruption, and made rapid progress. His residence here had, however, a fatal influence on his after-life. The Germans have a mania for marriage; and indeed, among a gentle, affectionate, and re-

tiring people, domestic happiness is necessarily a principal object. Keller had two daughters; his wife and himself soon began to think of uniting the young musician to one of them, and even ventured to name the subject to Haydn; who, completely engrossed in his studies, had no thoughts to bestow on love, but made no objection to the proposal. He afterwards kept his word with that scrupulous honour which was his greatest characteristic, and this union proved far from happy. He now began to think of procuring money by some of his compositions, and his first productions were some little sonatas for the piano, which he sold at a moderate price to the few scholars whom he had been able to meet with; also some minuets, allemandes, and waltzes for the Ridotto. He then wrote, for his amusement, a serenade for three voices, which, with two of his friends, he used to perform on fine nights in the streets of Vienna. A celebrated buffoon named Curtz, commonly called Bernardone, was then director of the theatre of Carinthia, and afforded much entertainment to the public by his jokes. Crowds were attracted to the theatre by his originality, and by his good buffa operas. He had, besides, a pretty wife; an inducement, doubtless, to our nocturnal adventurers, to perform their serenade under the harlequin's windows. Curtz was so struck with the originality of this music, that he came into the street to inquire who was the composer. "I," answered Haydn, confidently. "How! you; at your age?" "Every one must have a beginning." "Well! this is singular enough; come in with me." Haydn followed the harlequin, was introduced to the pretty wife, and took his leave with the poem of an opera, entitled "*The Devil on Two Sticks*," to which he was to compose the music. It was finished in a few days, was received with applause, and Haydn received twenty-four sequins (twelve pounds) for it. But a nobleman, who had no beauty to boast, discovering that he was alluded to under the name of "*The Devil on Two Sticks*," had the piece prohibited.

In the composition of this opera, Haydn often said, that it cost him more trouble to find out a way to represent the movement of the waves in a tempest, than it afterwards did to write a difficult fugue. Curtz, who had much mind and taste, was very difficult to please about this tempest, and neither he nor Haydn had ever seen either the sea or a storm. How then could they describe either one or the other? Could the happy art be discovered of describing things unknown, many great politicians would speak better of virtue. Curtz, in the greatest agitation, walked to and fro, and round and round the composer, who was seated at his piano. "Imagine," said he to him, "a high mountain and then a valley, then another mountain and then another valley; these mountains and valleys following each other rapidly, alps and abysses alternately succeeding." This fine description had no effect. In vain did Curtz add to it thunder and lightning: "Come," he incessantly repeated, "now Haydn, describe all these horrors distinctly in music, but especially the mountains and valleys." Haydn ran his fingers rapidly over the keys, then across the semitones, was prodigal of sevenths, and modulated in an instant from sharp to flat; still Bernardone was not satisfied. At last, the young musician, completely out of patience, extended his hands to the two extremities of the instrument, and drawing them quickly together over the whole keys, exclaimed, "The devil take the tempest!" "That's it! that's it!" cried Bernardone, throwing himself on his neck, and almost smothering him with his embraces. Haydn added, that, passing some years afterwards the straits of Calais in bad weather, he could not help laughing the whole time, at the remembrance of the tempest in "*The Devil on Two Sticks.*"

When Haydn composed this opera he was in his nineteenth year. Mozart, that prodigy of music, wrote his first opera at thirteen, in competition with Hasse, who said, after hearing the rehearsal, "This child will eclipse us all." Haydn's success was no however, so great; his talent was not

dramatic music; and though he has composed operas which would do credit to any master, he never attained to a "*Clemenza di Tito*," or a "*Don Juan*." About a year after the production of the "*Devil on Two Sticks*," Haydn entered on his proper career, presenting himself in the lists as composer of six trios. The singularity of the style, and the novelty of this description of music, gave these pieces an immediate celebrity; but the grave German musicians warmly attacked the dangerous innovations in them, and especially the members of the musical academy, a sort of club of amateurs who were patronised by the emperor Charles VI., himself one of the most ardent dilettanti of his capital. We may here take the opportunity of stating that, before Haydn, no one had an idea of an orchestra composed of eighteen sorts of instruments. He is also the inventor of the *prestissimo*, the sole idea of which made the old square-toes of Vienna tremble. Indeed, in music, as in every thing else, we have little idea of what the world was even a hundred years back. The *allegro*, for instance, was then only an *andantino*. Other improvements of Haydn were, the obliging the wind instruments to execute *pianissimo*, also the extension of the scale into the heights of *altissimo*. It was at about the age of twenty that he produced his first quartet in B flat, which all the musical amateurs soon learnt by heart. About this time he quitted the house of his friend Keller, for what cause is not known; but it is certain that his talents, though they had already spread his fame, had not yet raised him from indigence. He was now offered board and lodging by a Mr. Martinez, on condition of giving lessons on the piano and in singing to his two daughters. It is a singular circumstance, that two apartments in the same house then contained the first poet of the age, and the greatest symphonist in the world, as Metastasio likewise lodged at the residence of Mr. Martinez. The poet, however, being in the employ of the emperor Charles VI., lived comfortable at least, whilst poor Haydn remained in bed most of the days of winter for want of fuel. The delicate and profound sensibility of Metastasio had produced in him a just taste in all the fine arts. He was enthusiastically fond of music, and had a considerable knowledge of it. The merits of the young German were therefore not lost on him; but, on the contrary, he cultivated his friendship, a circumstance highly advantageous to Haydn. The latter dined with the poet every day, and derived from his conversation some general rules relative to the fine arts, at the same time that he learnt Italian.

For six long years Haydn endured this conflict against penury, which has been the usual concomitant, in the early part of their career, of most young artists who have attained to celebrity. If at that time he had been patronised by some man of distinction, and sent into Italy for two years, with a pension of a hundred louis, nothing would perhaps have been wanting to the perfection of his talent; but he had not, like Metastasio, his *Gravina*. At length an opportunity presented itself of improving his circumstances, and he quitted the house of Martinez, entering into the employment of count Mortzin in 1758. This nobleman gave evening musical parties, and had a private orchestra in his pay. By chance the old prince Esterhazy, a passionate amateur of music, was present at one of these concerts, which very properly commenced with Haydn's symphony in A $\frac{3}{4}$ time. The delight of the prince at this piece was unbounded; and he immediately begged count Mortzin to allow him to receive Haydn into his own orchestra, of which he proposed making him sub-director. Mortzin consented. The author had been prevented that day by indisposition from attending the concert; and as the will of princes, if not instantly complied with, is liable to change, or to be forgotten, many months elapsed before Haydn, who, of course, was extremely anxious to enter into the service of the first nobleman in Europe, heard any thing more on the subject.

A means of recalling the young artist to the mind of the prince was eagerly sought

by Friedberg, a composer attached to his highness; and he conceived the idea of making him compose a symphony, to be performed at Eisenstädt, the residence of prince Antony, on his birthday. The composition was completed, and was worthy of its author. On the day of the ceremony, the prince, surrounded by his suite, and seated on his throne, was present, as usual, at the concert. Haydn's symphony began, but scarcely was the first *allegro* half over, than the prince, interrupting the performers, asked whose was that fine composition? "Haydn's," replied Friedberg; and poor Haydn, trembling from head to foot, was made to advance. The prince, on seeing him, exclaimed, "What! is that the music of this little Moor?" (It must be owned Haydn's complexion justified the appellation.) "Well, Moor, henceforth I retain you in my service. What is your name?" "Joseph Haydn." "Why, I remember that name; I had already engaged you; why have I not seen you before?" Haydn, awed by the majesty which surrounded the prince, made no answer. "Go," added the prince, "and dress yourself as my chapel-master; I command you never to appear again in my presence as you are now. You are too little, and have a pitiful looking face. Get a new coat, a curled wig, a collar, and red-heeled shoes; but above all, they must be high, that your stature may agree with your mind. You understand; go, and every thing requisite shall be given you."

Haydn kissed the hand of the prince, and went and placed himself in a corner of the orchestra, rather unhappy at being obliged to give up wearing his own hair, and to disguise his youthful figure. The day following, he appeared at the prince's levee in the grave dress which had been appointed to him. He was nominated second professor of music, but always retained among his new companions the name of *the Moor*.

In consequence of the death of prince Antony, which took place a year afterwards, the title descended to prince Nicolas, a yet more enthusiastic amateur, if possible, of music than the former. Haydn was now obliged to compose a great number of pieces for the baryton, a very complex instrument, not now in use. It was, however, the favourite of his prince, who performed on it himself, and every day desired to have a new piece for it on his desk. Most of Haydn's compositions for the baryton were accidentally burnt; those that remain are useless. Haydn said, that the obligation he was under to compose so much for this instrument, improved him considerably.

An event occurred about this period which for some time disturbed the tranquillity of Haydn's life. As soon as he had obtained the means of subsistence, he did not forget to fulfil his promise to his old friend Keller, of marrying his daughter Anne; but he soon found that she was a prude, who had, in addition to her tiresome parade of virtue, a mania for priests and monks. The house of our poor composer was thus constantly beset by them, and he was himself incessantly annoyed and interrupted in his studies by their clamorous conversation. Added to all this, he was under the necessity, as the only means of living at all on good terms with his wife, of composing, gratis, masses and motets for the convents of these good fathers; but such an employment, imposed on him by her troublesome importunities, could not but be extremely disagreeable to a man whose productions were from the impulse of his own mind, and poor Haydn at length sought consolation in the society of a beautiful singer, named Mademoiselle Boselli, in the service of the prince. It may be imagined this did not increase his domestic happiness, and at length he separated from his wife, whom, however, he always, in pecuniary concerns, treated with perfect honour.

Attached to the service of a patron, immensely rich and passionately fond of music, Haydn now enjoyed, in the family of prince Esterhazy, that happy union of circumstances, where every thing concurred to give opportunity for the display of his genius. From this period his life was uniform, and devoted to study. He rose early in the

morning, dressed with extreme neatness, and seated himself at a little table by the side of his piano, where the dinner usually still found him. In the evening, he went to the rehearsals, or to the opera, which took place four times a week at the palace of the prince. Occasionally, he devoted a morning to hunting; but in general his spare time was spent either with his friends, or with Mademoiselle Boselli. Such, without variation, was the tenour of his life for above thirty years, and may account for the amazing number of his works, consisting of three classes, instrumental, church music, and operas. In symphony, he is the greatest of the great; in sacred music, he discovered a new path, capable, certainly, of criticism, but which ranks him among the first masters. In the third style, namely, theatrical music, he was estimable only, chiefly because he was but an imitator.

Haydn produced in the space of fifty years, five hundred and twenty-seven instrumental compositions, without ever copying himself, unless intentionally. Leonardo da Vinci always carried about with him a little book, in which he sketched the singular faces he met with. In the same way, Haydn also carefully noted down in a pocket-book the ideas and passages which occurred to him.

When he was in a happy and cheerful mood, he would hasten to his little table, and write subjects for airs and minuets; if he found himself in a tender or melancholy mood, he would write themes for andantes and adagios: thus afterwards, when composing, if he wanted any particular sort of passage, he had recourse to his magazine.

Haydn, however, never undertook a symphony unless he felt himself quite disposed for it. He had a diamond ring, which had been given him by Frederick II., and he often confessed, that if he had forgotten to put this ring on before he sat down to his piano, he could not summon a single idea. The paper on which he composed, he would have of the finest and best description; and such was the neatness and care with which he wrote, that the regularity and distinctness of his characters could scarcely be equalled by the best copyist; indeed, his notes had such small heads and slender tails, that he himself, not without justice, called them his flies' legs.

All these preparations made, Haydn commenced his work, by noting down his principal idea or theme, and choosing his key. He had a perfect knowledge of the greater or less effect produced by the succession of certain chords; and he sometimes would picture to himself a little history, which might convey musical sentiments and colours to his mind.

It has been remarked, that no man ever understood the various effects of colours, their relations, and the contrasts that they may form, so well as Titian. So Haydn had the most perfect acquaintance with all the instruments of which his orchestra was composed. No sooner did his imagination furnish him with a passage, a chord, or a simple idea, than immediately he saw by what instrument it ought to be executed to produce the most agreeable and most sonorous effect. Had he any doubts on this subject when composing a symphony, the situation which he occupied while at Eisenstadt, afforded him the easiest means of clearing them. He assembled the musicians, and had a rehearsal: he made them execute in two or three different ways the passage he had in his head, selected which he preferred, then sent away the musicians, and continued his work. We often meet with singular modulations in Haydn's compositions; but he felt that what is extravagant draws the attention too much from the beautiful. He never attempted any extraordinary change without having first prepared the ear by degrees for it by the preceding chords; and thus, when it occurs, it does not shock the ear by the suddenness of the transition. He said that he had borrowed the idea of many of his modulations from the works of Bach, and that Bach himself brought them from Rome. Haydn confessed the obligations he was under to Emmanuel Bach, who, previous to Mozart's birth, was esteemed the *first pianist* in the

world; but he assures us that he owes nothing to the Milanese, San Martini, whom he considered as very confused. Haydn, in listening to sounds, had early found, to use his own expressions, "what was good, what was better, what was bad." If the question was put to him, why he had written such and such a chord, or why he had assigned such a passage to one instrument? he never made any other than the following simple reply: "I did it, because it went best so."

Haydn had some particular and singular rules for composition, which he never would divulge to any one. It is well known that the ancient Greek sculptors had certain invariable rules of beauty, called *canons*. These rules are lost, and their existence is buried in profound obscurity. Haydn, it seems, had discovered something of the same nature in music. The composer Weigl begged him one day to instruct him in these rules, and could obtain nothing more from Haydn than this reply, "Try and find them out."

He had another very original habit: when he did not intend to express by music any particular passion, or any particular images, all subjects were alike to him. "The whole art consists," said he, "in the manner of treating and pursuing a theme." Frequently, when a friend entered as he was about to commence a piece, he would say, smiling, "Give me a subject." Give a subject to Haydn! who would have presumed to do so? "Come, come," said he, "give me any subject that first strikes you, let it be what it may;" when the person perhaps felt himself obliged to obey. Many of his finest quartets prove this; as they commence by the most insignificant idea, but by degrees this same idea assumes a character, which strengthens, increases, and developes itself, till the dwarf rises into a giant before our astonished senses.

Haydn, when asked to which of his works he gave the preference, replied, "*The Seven Words.*" The following is an explanation of the title. A service called the *Entierro* (funeral of the Redeemer) was celebrated at Madrid about fifty years ago. The serious and religious feeling of the Spaniards invested this ceremony with amazing pomp and magnificence. The seven words uttered by Jesus on the cross were successively explained by the bishop from the pulpit, the intervening time between each exposition being filled up by music worthy of the sublimity of the subject. This sacred performance was circulated, by order of the directors, throughout Europe; and a considerable reward was offered to any composer who would write seven grand symphonies, expressive of the sentiments which the seven words of the Saviour were calculated to inspire. Haydn alone made the attempt, and produced those symphonies which are very generally considered to be the finest of his compositions. Fully to enter into their spirit, however, they must be heard with the feelings of a Christian. Michael Haydn, the brother of our composer, afterwards added words and an air to this sublime instrumental music, and, without altering it in any respect, rendered it an accompaniment. Some of Haydn's symphonies were composed for holydays; and even in the sorrow which they express, the characteristic vivacity of Haydn is discernable; and in some parts there are movements of anger, which are probably meant to designate the feelings of the Jews and Hebrews crucifying their Saviour.

With rather a severe cast of countenance, and a laconic method of expressing himself in conversation, which are usually indications of an ill-tempered man, Haydn was gay, humorous, and agreeable. This vivacity, however, it is true, was easily repressed by the presence of strangers, or people of superior rank.

His genius naturally led him to employ his instruments to produce laughter, and often, at his rehearsals, he gave little pieces of this kind to his brother musicians. But we possess few of these compositions.

Of all Haydn's comic pieces, the only one extant is that well-known symphony, in which all his instruments cease success-

ively, one after the other, so that, at the conclusion, the violin is left to perform alone.

There are three anecdotes connected with this piece, which being all attested by eye-witnesses, it is difficult to say which is correct. Some say that Haydn, perceiving that the innovations he had made in music were offensive to the prince's musicians, determined to play them a trick. He had his symphony performed, without a previous rehearsal, before the prince, who had been made acquainted with the intention of the thing. The confusion of the performers, who all thought they had made some mistake, and especially that of the first violin, when at the close of the piece he found he was playing alone, afforded much entertainment to the court of Eisenstadt. It is asserted, by others, that the prince, intending to dismiss all his band, with the exception of Haydn, this ingenious method of describing the general departure, and the melancholy that would follow in consequence, occurred to him; as soon as each musician had finished his part, he left the room. The third may be dispensed with. At another time Haydn contrived the following singular method to amuse the prince and his company. There was a fair held in a small town of Hungary, not far from Eisenstadt, thither Haydn went, and bought a basket full of children's whistles, little fiddles, cuckoos, wooden trumpets, and other such instruments. He then took the trouble of studying their compass and character, and composed a most amusing symphony with these instruments alone, of which some even performed *solos:* the cuckoo is the bass of this piece. Haydn being in England many years after this, observed that the English, who liked his compositions much when the movement was *allegro,* generally went to sleep when it was *andante* or *adagio,* whatever their beauties might be. He, in consequence wrote an *andante,* full of sweetness and flowing melody, the sound of all the instruments in which gradually diminish; when, from the moment they all arrive at *pianissimo,* they strike up again together, and, aided by the beating of the kettle-drum, make the drowsy audience instantly attend.

Haydn worked incessantly, but with difficulty, which in him could not possibly arise from any deficiency of ideas; but his taste was not easily satisfied. A symphony cost him a month's labour, a mass almost double that time. His rough copies are filled with different passages, and for one symphony, sufficient ideas are noted down for three or four. Haydn himself has said that his greatest happiness was study. Solitary and sedate as Newton, and wearing the ring given him by the great Frederick, Haydn would seat himself at his piano, when, in a few moments, his imagination soared among the angelic choirs. Nothing disturbed him at Eisenstadt; he lived solely for his art, exempt from any earthly cares, and this uniform and peaceable life, devoted to the occupation most pleasing to himself, continued till the death of the prince Nicolas, his patron, in 1789.

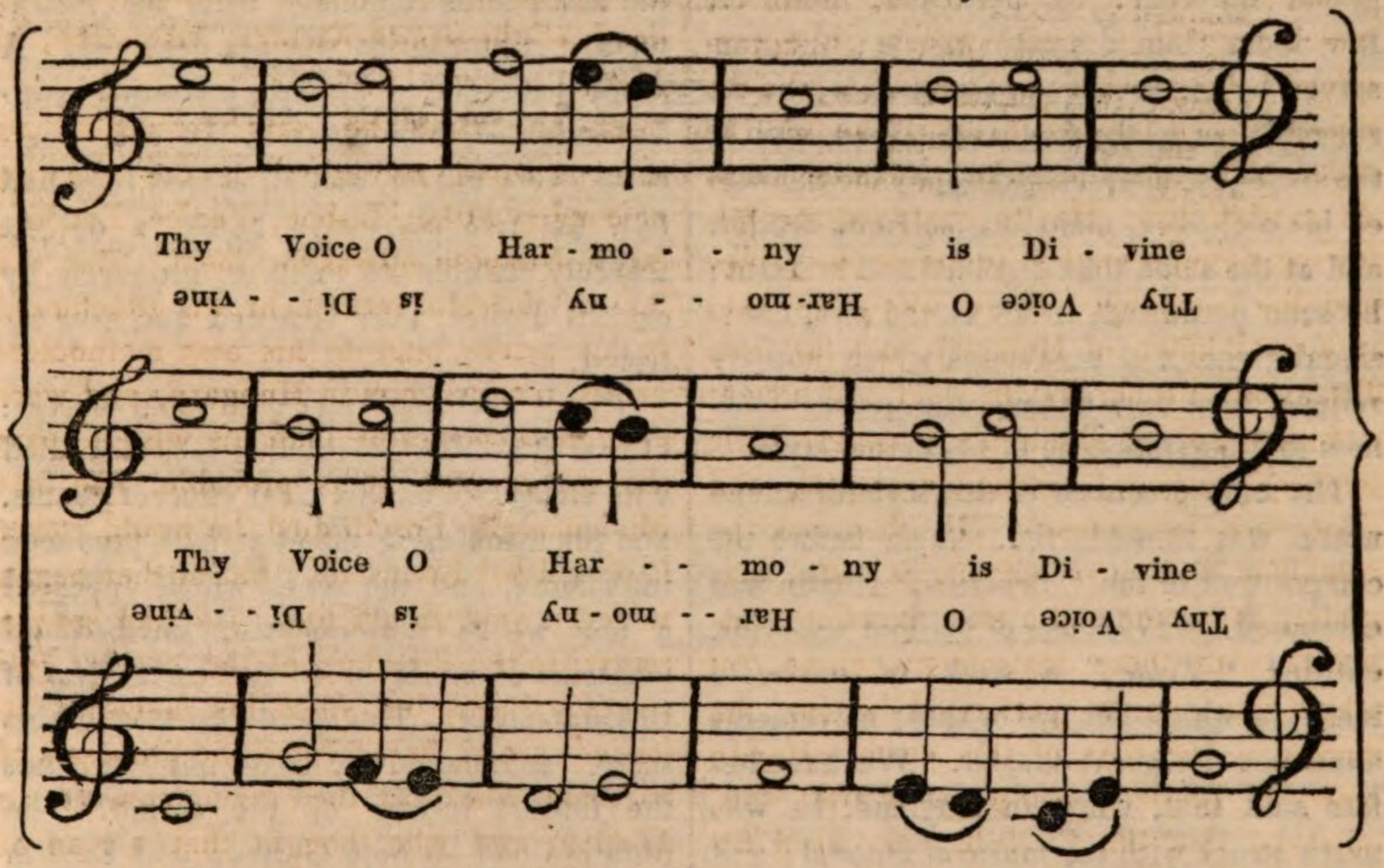
At one time he was requested by the principal managers of the theatres of Naples, Milan, Lisbon, Venice, London, &c. to compose operas for them. But the love of peaceful retirement, his attachment to his prince, and to his own methodical habits, retained him in Hungary, and were even more powerful than his wish to pass the mountains. It is probable, had not Mademoiselle Boselli died, he would never have quitted Eisenstadt; but he then began to feel a void in his life. He had sent a refusal to the directors of the *concert spirituel* at Paris, but since his favourite no longer existed, he accepted the proposals of Salomon, who was then giving concerts in London, and who thought that a man of such genius as Haydn being on the spot, and composing expressly for his concerts, would certainly make them fashionable. He gave twenty concerts a year, and offered Haydn one hundred sequins (fifty pounds) for each one; and accordingly he set out for London in 1790, when in the fifty-ninth year of his age. He remained there rather

more than a year, and the music he composed for these concerts met with universal approbation. His amiable manners, in addition to his genius, rendered his success amongst us highly flattering to his feelings.

In 1794, Haydn again visited London, when he was engaged by Gallini, manager of the King's theatre, Haymarket, to compose an opera, which should be got up in the most splendid manner. The subject was the descent of Orpheus into hell. Haydn began the work; but some difficulties having arisen as to the opening of the theatre, the composer, who secretly regretted his peaceful home, could not wait till the permission to do so was obtained, and quitted London, with eleven pieces of his "*Orpheus*," which, it is said, are the best of his theatrical compositions: he then returned to Austria, and never afterwards left it.

George III., who was fond of no music but Handel's, still highly appreciated that of Haydn, and the German professor met with the most flattering reception from him and the queen. Haydn had further the honorary degree of doctor of music conferred on him by the university of Oxford; an honour which Handel himself had never obtained, and which had been bestowed on only four persons since the year 1400. Being expected, according to custom on this occasion, to give a specimen of musical science to the university, Haydn sent a composition, which, whether read from top to bottom, bottom to top, or from the middle of the page, or on either side of it, formed an air, and a correct accompaniment. The following is a copy of this singular piece of music, which, to be read double, the paper on which it is written must be held against the light.

*Canon Cancrizans a 3 Voce. Haydn.*




Haydn left London, delighted with Handel's music, and in passing through Germany, on his return, gave several concerts, which increased his little fortune rather more than usual. He received little in money from the family of prince Esterhazy; but the respect he ever met with from the members of that noble house, was infinitely more grateful to a man of Haydn's disposition, than any pecuniary advantages would have been. He was admitted at all times to the prince's table, and was always presented by his highness with a court dress, when he gave a uniform to his orchestra. Haydn brought no more with him from London than fifteen thousand florins;

(one thousand four hundred pounds) but some years subsequently he obtained the additional sum of one thousand pounds from the sale of the scores of the "*Creation*" and the "*Four Seasons*," with which he bought a small house and garden in the faubourg of Gumpendorff, near Schonbrunn. Here he received a very flattering letter from the French institute, nominating him one of their members. As Haydn perused this letter he melted into tears, and never afterwards alluded to it without expressing a feeling of gratitude; in fact, the letter was expressed in that dignified and elegant style of compliment, peculiar to the French nation. Haydn, who had early discovered the barrenness of ancient sacred music, the profane luxuriousness of the modern Italian masses, and the monotonous and insipid style of the German hymns, felt that, to compose sacred music as it really should be, he must work on a system altogether different: he borrowed, therefore, few ideas from dramatic music; but preserved by the solidity of the harmony some resemblance to the fine and solemn airs of the ancient school, sustaining, by the richness of his orchestra, melodies, solemn, tender, and at the same time dignified and brilliant; he even permitted, in his sacred airs, occasional graces and ornaments which happily relieve, from time to time, the general loftiness and magnificence of his sacred style.

His only precursor in this style of sacred music was San Martini. Long before the composition of the "*Creation*," Haydn had composed, in 1774, one of his first oratorios, entitled "*Tobie*," a work of moderate merit, in which but two or three movements announce the great master. We have before said that, when in England, he was much struck with the music of Handel; and it was from this musician that he learnt the art of the sublime. One day he was present at the performance of Handel's *Messiah*, and on hearing one of the most sublime choruses in this piece much admired, remarked, in the most pensive tone, "He is indeed the father of us all."

It was in 1795 that Haydn, then sixty-three years of age, undertook his great work of the "*Creation*;" he laboured at it two whole years. When any one hastened him in the work, he replied with tranquillity, "I am long about it, for I wish it to last long."

At the commencement of the year 1798, the oratorio was finished, and the following Easter was performed, for the first time, in the room of the Schwartzenburg palace, at the expense of the Dilettanti society, who had purchased it of the author. The enthusiasm, delight, and applause expressed at this first performance, can scarcely be depicted; every thing united to render it more imposing. The choicest society of men of letters and amateurs of music filled the saloon, which was in every way perfectly adapted for music; Haydn himself led the orchestra. The most profound silence, and an almost universal feeling of devotion and respect, reigned throughout the assembly as the first chords resounded from the instruments. Expectation was not deceived. A rapid succession of hitherto unknown beauties unfolded themselves to the ear, overcame every hearer, and all agreed they had felt, for two successive hours, a delight scarcely possible to analyze, produced by excited desires, ever renewed and ever satisfied.

The "*Creation*" met with rapid success: at that time every German paper was filled with eulogiums on this great effort of genius, and the astonishing effect it had produced in Vienna, and the score which appeared a few weeks subsequently, satisfied all amateurs of music as to the correctness of this statement. The wonderful sale of this score, augmented by some hundred louis the limited income of the author. The librarian had set both German and English words to the oratorio; which were afterwards translated into the Swedish, French, Spanish, Bohemian, and Italian languages. The French version is pompously flat, as may be judged by its coming from the conservatory of the Rue Bergère; but still the translator was totally innocent of the slight effect the "*Creation*" produced the first

time it was executed at Paris; the fact is, all minds were engaged on another subject, for a few minutes before it began at the opera, the infernal machine of the third Nivôse burst in the Rue Saint Nacaise. Two years after his composition of the "*Creation*," Haydn, animated by success and encouraged by his friend Van Swieten, composed a new oratorio, entitled "*The Four Seasons*." The descriptive Baron had drawn the text for this work from our Thomson. The music contains less sentiment than the "*Creation*," but the subject admitted of sallies of gaiety, joy at the harvest, and profane love: "*The Four Seasons*" would be the finest production, in that style, in the world, if the "*Creation*" did not exist. The music is more scientific and less sublime than that of the "*Creation;*" but it nevertheless surpasses its elder sister in one point, namely, its quartets. The best critique on this work is that of Haydn himself, when he was told of the flattering approbation it had met with in the palace of Schwartzenburg. "I feel much delight at the manner in which my music has been received," said he, "but I should not wish to hear any compliments on the occasion. I am persuaded all must feel, as I feel myself, that it is not a "*Creation*," for the following reason. In the "*Creation*," the characters are angels, in this they are peasants." It was an admirable distinction.

Haydn's musical career finished with "*The Four Seasons*." Old age, and the labour which this work had cost him, exhausted his strength. "I have done," he said, some time after he had completed this oratorio; "my head is no longer what it has been. Formerly, ideas came to me unsought; now I am obliged to seek them, and I am not equal to this."

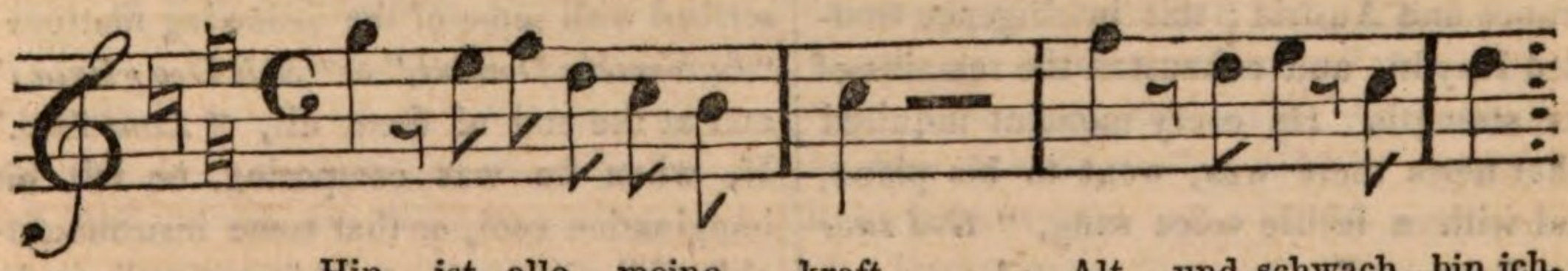
He composed, however, a few more quartets, but he never could finish that numbered 84, although he worked at it, almost uninterruptedly, three years. Latterly, he amused himself with putting accompaniments to some of the ancient Scotch melodies, for which a London music-seller gave him two guineas per song: he arranged nearly three hundred in this way; but, in 1805, he discontinued this employment likewise, by order of his physician.

From this time he never left his villa at Gumpendorff. When he wished to remind his friends that he was still living, he sent them a visiting card, with some of his own composition on it. The words on the cards were:

"Hin ist alle meine kraft. Alt und schwach bin ich."

"My strength fails me. I am old and feeble."

The music to these words stops in the middle of the period, and without arriving at the cadence, well expresses the languid state of the author's health.



Hin ist alle meine kraft. Alt und schwach bin ich.

About this time it was determined that the "*Creation*" should be performed, with the Italian words of Carpini, and a hundred and sixty musicians met for this purpose, at the palace of prince Lobkowitz. They were greatly assisted by the beautiful voices of Madame Frischer, of Berlin, Messrs. Weitmüller and Radichi. More than fifteen hundred people were present. The poor old man insisted, notwithstanding his weakness, upon once more seeing that public assembled for whom he had laboured so much. He was conveyed in his arm-chair into the magnificent saloon, where every heart was affected. The princess Esterhazy, and Madame de Kurtzbeck, the friend of Haydn, met him. The flourishes of the orchestra, and still more the agitation of the spectators, announced his arrival. He was placed in the middle of three rows of seats, occupied by

his friends and the principal persons at Vienna. Before the music began, Salieri, the director of the orchestra, came to receive Haydn's orders. They embraced; Salieri then hastened to his place, and, amidst the general emotion of the assembly, the orchestra commenced. The effect produced by this sacred music, added to the sight of its great composer on the point of quitting this world, may be conceived. Surrounded by the nobility of Vienna and by his friends, by artists, and by lovely women, whose eyes were all fixed on him, listening to the praises of God, which he himself had imagined, Haydn bid a glorious adieu to the world and to life.

So much glory and love frequently caused him to weep, and he found himself much exhausted at the conclusion of the first act. His chair was then brought in, and as he was about to leave the concert-room, ordering those who carried him to stop, he first bowed to the public, and then turning to the orchestra, with real German feeling, he raised his hands to heaven, and with tears in his eyes, blessed the former companions of his labours.

Before Haydn had entered his seventy-eighth year, he was become extremely infirm. It was the last of his life. The moment he went to the piano-forte, the vertigo returned, and his hands quitted the keys to have recourse to his rosary, which was his last consolation. War broke out between France and Austria; this intelligence troubled Haydn, and exhausted the remains of his strength. He every moment inquired what news there was, went to his piano, and with a feeble voice sang, "*God save the Emperor.*"

The French armies advanced rapidly, and on the night of the 10th of May, having reached Schonbrunn, about half a league distant from Haydn's little villa, they fired, the next morning, fifteen hundred cannon-shot, only a hundred yards from his house, upon Vienna, that town so much beloved by him. He pictured it to himself destroyed by fire and sword. Four bombs then fell close to his house, when his two servants, with terror depicted in their countenances, ran to him; the old man, by an effort, rose from his arm-chair, and with a dignified air, cried, "Why such alarm! know that, where Haydn is, no evil can happen." But this exertion was beyond his strength; a convulsive shivering prevented him from adding more, and he was immediately conveyed to his bed. On the 26th of May, he was almost completely exhausted; notwithstanding, he had his piano moved towards him, and sung three times, with as loud a voice as he could, "*God save the Emperor.*"

They were his last words. At his piano he became insensible, and expired on the morning of the 31st, at the age of seventy-eight years and two months. Madame Kurtzbeck had sent to him, during the occupation of Vienna, to beg that he would suffer himself to be removed into the city; but he could not be persuaded to quit his beloved retreat. Mozart's *Requiem* was performed a few weeks afterwards in honour of him, at the Scotch church. The same homage was rendered to his memory at Breslau, and at the conservatory at Paris, and a hymn of Cherubini's composition was sung. The music is worthy of the great man it celebrated.

Haydn was very religious; it may even be said that through his firm faith in the truths of religion, his talent was increased. The commencement of all his scores are inscribed with some of the following mottoes: "*In Nomine Domini,*" or "*Soli Deo gloria;*" and at the end of them all, "*Laus Deo.*" If, when he was composing, he felt his imagination cool, or that some insurmountable difficulty prevented his proceeding, he rose from his piano, took his rosary, and began to repeat it. He said this method never failed. "When I was working at the '*Creation,*'" said he, "I felt myself so penetrated with religion, that before I sat down to my piano, I prayed confidently to God to give me the talent requisite to praise him worthily."

Haydn's heir was a farrier, to whom he left thirty-eight thousand florins in cash,

deducting twelve thousand florins which were bequeathed by him to his two faithful servants. His manuscripts, sold by auction, were bought by the prince Esterhazy.

HAYDN, (MICHAEL) brother of Joseph Haydn, was formerly director of music at Salzburg. In 1801, at his brother's solicitation, he was appointed to an advantageous situation in the chapel of prince Esterhazy, where he met with that regard which his great abilities deserved. Many of his compositions are for the church, and are said to be of the most excellent kind. A few specimens are inserted in Mr. Latrobe's admirable selection of sacred music: these consist of verses taken from a mass, written for the use of country churches, and they serve to show how wide a difference there is between the taste and ability of English and German parish singers. According to the testimony of his brother, Michael Haydn was in no way inferior to himself as a musical genius, though he has not been equally distinguished and successful.

HAYDON, an English composer of vocal music, in the early part of the last century. The most remembered of his works is the duet "*As I saw fair Clora.*"

HAYDON, (THOMAS) son of a respectable attorney, formerly of some eminence in the city of London, was born in 1787. He began the practice of the piano-forte about the age of seven years, under the tuition of Edward Frith, a London organist; but as it was intended he should follow his father's profession, music received, at that time, but a moderate share of his attention; and the practice of it was, from accidental circumstances, discontinued when he was about twelve years old, and until he was sixteen or seventeen; at which time he spontaneously and vigorously renewed his studies with Frith, for whom he occasionally officiated as organist.

Finding a growing dislike to the quirks and quiddities of the law, he at length began to think seriously of music as a profession, and to that end continued his studies with Charles Neate, from whom he received much valuable instruction in the art of piano-forte playing. In 1810-1811, he performed several times in public, and became soon after a member of the royal society of musicians.

Feeling the imperfections of the piano-forte, and observing that those professors most eminent for *time and manner* were often performers on some concert instrument, Haydon, at an early part of his professional career, attended also to the practice of the violin and tenor, in the hope of appreciating and enjoying the inestimable quartets of Haydn, Mozart, Beethoven, &c.; and the establishment of the Philharmonic society, of which he is an associate, furnished him, as well as others, with an opportunity of studying the effects which so powerful an orchestra was capable of producing, and of witnessing the manual skill and excellent talent of his own countrymen, when put in competition with some of the most eminent professors of the continent.

Haydon, for a short time, devoted his attention to vocal music, and had the advantage of some excellent instruction from Thomas Welch, whose knowledge of dramatic effect, and of the connection between sound and sense, tended much to exalt his ideas of the powers of his art. To Dr. Crotch, we understand, he is also indebted, in a great degree, for his knowledge of musical science.

On the establishment of the royal academy of music last year, Haydon was chosen one of the professors of that institution. The compositions as yet published by him are bagatelles, which appear to have been written more for the amusement of a leisure hour, than with the design of distinguishing the author as a composer. Whether he may subsequently do any thing of more consequence remains to be seen; his name is certainly a fortunate one for a musician, and brings no unpleasant associations to the mind.

HAYES (Dr. WILLIAM) was, early in life, organist of St. Mary's church, Shrewsbury, which situation he retained, until a vacancy occurring in the place of organist

of Christchurch, Oxford, he was sufficiently fortunate to succeed to it, and consequently left Shrewsbury for his new appointment. Here he was admitted to the degree of doctor of music, and afterwards appointed professor of music in the university, as well as organist of several of the colleges.

Few of his compositions are at present known. Whilst at Shrewsbury, he composed and printed a set of "*English Ballads.*" There are extant, in manuscript, several of his ecclesiastical compositions, which were written for the different colleges, and a few of his catches, glees, and canons have been printed. He also assisted in the publication of Dr. Boyce's cathedral music.

Dr. Hayes was considered a studious and active professor, as well as an excellent performer on the organ. He had the sole conduct and management of the concerts and music meetings in Oxford until the time of his death, about the year 1779.

HAYES, (Dr. Philip) son of the preceding, was born about the year 1739, and received his musical education principally from his father. Early in life, he was admitted one of the gentlemen of the chapel royal; in consequence of which appointment he resided almost wholly in London, until his father's death, to whose situation in the university he succeeded.

Respecting his compositions, which consist chiefly of anthems and services, little is known; they are, however, said, in many respects, to have great excellence. For several of the concluding years of his life, Dr. P. Hayes is supposed to have been by much the most corpulent man in England. He is even said to have equalled in weight the celebrated Mr. Bright, the miller of Malden, in Essex. The writer of the article respecting him in Dr. Rees's *Cyclopædia*, is by no means liberal in his remarks. He says, that, "with a very limited genius for composition, and unlimited vanity, envy, and spleen, he was always on the fret, and by his situation had a power, which he never spared, to render all other musicians uncomfortable. No one entered the university occasionally, or from curiosity, who did not alarm him. His extreme corpulency will be longer remembered than his abilities, of which he has left no example, that we can recollect, worthy to be recorded."

In the month of March, 1797, Dr. P. Hayes came to London, for the purpose of presiding at the ensuing festival for the Musical Fund. He had dressed himself in the morning of the 19th of March, in order to attend the chapel royal, but was suddenly taken ill, and expired shortly afterwards. His body was interred in St. Paul's cathedral, the gentlemen of the chapel, and the choirs of St. Paul's and Westminster, singing Dr. Green's funeral anthem, "*Lord, let me know my end.*" Several of the most eminent musical men attended as mourners.

HAYM (Nicolo Francesco) was born at Rome, of German parents, and early in life settled in London, as professor of music, where he was engaged, at the beginning of the last century, with Clayton and Dienpart, in an attempt to establish an Italian opera.

The merits of Haym, as a musician, entitled him to better encouragement than he seems to have met with. He published two operas of sonatas, for two violins and a bass, which show him to have been an able master. He was a man of learning, and is to be regarded in other respects than as a mere musician. Being well skilled in medals, he published a work entitled "*Il Tesoro delle Medaglie Antiche,*" in two volumes quarto, Italian and English. He also wrote "*Le Merope,*" and "*La Deniadice,*" two tragedies, and published a fine edition of the "*Gierusalemme Liberata,*" of Tasso, in two volumes quarto, with cuts; he was also the compiler of a book, very useful to the lovers of Italian literature, entitled "*Notizia de' Libri rari Italiani.*"

He further published, about the year 1730, proposals for printing by subscription a history of music, in two volumes quarto, which he had written in Italian, and was to have been translated into English; but it

is to be presumed he met with small encouragement, the work having never been published.

HAYN, (F. G.) a pianist, published some music for his instrument at Dresden and Brunswick, in the years 1797 and 1798.

HEATHER (William Edward) was born in 1784. His parents were respectable, and carried on business in the upholstery line at Rutland-house, Charter-house-square, for more than twenty-five years. Manifesting at a very early age an excessive fondness for the creation of musical sounds, young Heather first tried his skill in generating a scale, by suspending irons, called holdfasts, used by cabinet-makers and joiners, proportioning them according to their acuteness or gravity, and then striking them with a wooden mallet so as to produce, what he then termed, music. Saws, chisels, mortises, scrapers, and other tools, were put in requisition for the same purpose of yielding sound, during the absence of his father's journeymen at meals, and to their inexpressible torment and loss of time and tools.

At about four years of age, he succeeded in prevailing upon his father to look out at some broker's shop for an old spinet, and after much discussion as to the merits of the different instruments examined, the father considering the workmanship of the case of primary importance, while the son looked for a very contrary quality, one was approved and purchased for a few shillings. After hammering this away until it had lost all vitality, it was bartered for an old virginal, which then appeared to Heather the *ne plus ultra* of all musical instruments. To pass over a variety of other childish efforts, he now approached the time when he may be said to have entered upon his eventful life. As his father's family had much increased, and his parents had not the means, with their limited capital, of supplying their son with efficient instruction in the musical profession, which he was bent on following; and as it appeared pretty evident that some of the children must eventually seek good or evil in the wide world, it was recommended by a worthy friend, a clergyman now deceased, that the subject of this memoir should be the first started from the paternal roof. From the boy's rambling and romantic propensities, the proposition was at first met with reluctance by his parents, but in the end the son's good star prevailed, and the before-mentioned friend undertook to procure his admission on the establishment of St. Paul's cathedral as a chorister. The present Dr. Chard, of Winchester, leaving the school, young Heather was elected to the vacancy, and placed under the late Mr. Hudson, then almoner and master of the boys. He here completed his time of five years, and received the usual gratuity from the dean and chapter; but as the choir was not then over strong in soprano voices, and Heather's voice being then in its best state, he was retained in the cathedral, and turned over with the other boys to the care and tuition of the late Mr. Bellamy, who succeeded Hudson as master. The children in those days were wholly provided for in the house, and had masters to superintend the other branches of their education. While in the cathedral, he was occasionally borrowed to assist in the services of other dioceses, so that from incessant employment therein for many years, may be traced his constant predilection for cathedral duty, although the fashion of the day has, in a degree, obliged him to relinquish it for more profitable employment. Having benefited by the instructions of Bellamy, and becoming restless (as he himself expresses) "to cast my bread upon the waters in the hope of its returning unto me after many days," he became urgent for his release, which at last was granted. He then engaged as anthem singer to various chapels of ease at the west end of the town, and united himself with choirs (both Protestant and Catholic) wheresoever established. During the week he got engagements in harmonic societies and private glee parties, filling up occasional vacancies by provincial employment. With all his *practical* experience,

however, he found, as he increased in years, that his theoretical information was too limited; he therefore followed his studies closely, and haunted the sides of the musicians he chiefly esteemed; whilst, under the plea of turning over for them, he watched their management of their instruments, and humbly sought half a dozen hints for his improvement, when they had finished their performance. His voice still remaining undiminished in strength, he accepted a permanent engagement under the celebrated Rev. S. Parry, to sing at his chapel, near Bedford-square, on Sunday mornings. This employment brought him in contact with the, then, organist, Costellow, to whom he became so much attached, that in the end he prevailed on his father to place him under articles to that gentleman for five years. Costellow had just then succeeded the late Stephen Storace at the piano-forte in the orchestra of old Drury, and his practice being very great, Heather occasionally supplied his place in the orchestra at rehearsals, and sometimes on the evening of performance. In the year 1798, he commenced a new career by making his first appearance on theatrical boards, in the character of *Edward*, in *The Smugglers*. While his voice lasted, he continued to represent the characters previously so ably filled by the, then, master, Welsh, who had retired; this occupation, combined with provincial and minor engagements, terminated his theatrical career. His articles having expired with Costellow, he parted from his master with regret, whose peaceable and paternal roof he left, to throw himself once more upon a turbulent and sorrowful world. He then entered gay life, became what is termed jolly and convivial, and as his voice had settled into a pleasing countertenor, found a knife and fork ready for him at most tables he chose to approach. This employment of his time leading to endless engagements in town and country, he found his health giving way, and his opportunities of study totally broken in upon; he consequently formed a resolution to break the charm, and with a small fiddle in his pocket, and but little money, commenced his travels on foot. Poetry, history, and biography constituting his delight, Goldsmith came in for his share of admiration; and, with a light heart and empty purse, he determined upon seeking adventures. To be brief, he returned from the contemplation of lovely nature, and man in his half wild state, to the metropolis, and commenced teaching, to the great improvement of his finances. He then became organist to the parish of Walthamstow, after a severe contest, on the erection of an organ in that church, and took up his abode in a secluded part of Epping forest. Here he read with more avidity, and improved his musical erudition with more effect, than he had done for several preceding years. He ultimately succeeded in establishing a very lucrative practice, furnished a house in the village of Walthamstow, and received several pupils intended for the profession. But, alas! the melancholy and restlessness which had at times before afflicted him were now renewed; he therefore speedily determined upon once again striking his colours, and after apologizing to the neighbourhood through whose kind exertions he had been seated, after a most unprecedented and arduous contest, in his actual situation, he made a final retreat from Walthamstow, tendering his resignation as organist. He now returned to the grand focus, London, and engaged in several periodical publications. Here, once more, he succeeded in establishing himself comfortably, and increasing his practice. The old leaven of vagabondizing, however, returned, and he must fain leave all present happiness and prospective advantage to see once more a change of country and scenery. In due time he again returned to London, and undertook the management of the musical proceedings of the Caledonian institution, then in its infancy, for the support of Scotch soldiers and sailors and their families. About the same period, he agreed to produce a musical piece at Covent-garden theatre, called "*The Nondescript*," which, however, was

not successful. He next engaged to supply the late duke of Kent with *manuscript symphonies* for his excellent band; also in writing for the music trade, and preparing young authors' works for the press, at the same time increasing a very considerable professional and private practice. Engagements and wealth now once more flowed in apace, with the usual consequences—*desire of change*. He now pictured to himself the services he might render mankind by becoming a disciple of Esculapius; the thought had no sooner existed, than the change was determined upon. He sold all his goods, and exchanged music for the dissecting room. These studies were pursued for some time very industriously, but his ruling passion again returning for music and a wandering life, he deserted the table of the demonstrator, and renewed his visits to former patrons at their residences in the country, remaining for a time at different gentlemen's homes. Conceiving his health to be on the decline about this period, he next decided on trying the sea air and bathing for a month or two in the west of England. He therefore proceeded to Sidmouth with the intention of remaining only a few weeks; but as the residence of a very short period brought him into contact with the surrounding neighbourhood, music became the order of the day, and in the course of a few months he mustered an orchestra, vocal and instrumental, (purely amateur with the exception of himself) of all the beauty and fashion of that part of Devonshire. Monthly dinners took place among the gentlemen, at which Heather states he has heard four and five part glees executed with a precision that would have been creditable to some of his brother professors. The kindness and liberality he experienced here from all parties, became in the end the cause of extending his stay from three or four weeks to three years. Solicitations constantly arriving for his return to the metropolis, to which place he had only once gone, from Devonshire, for a few years, to get—married! he once more shifted his quarters, and quitted the seclusion and peace of "Devon's myrtle vales" for the huge leviathan London, where he still remains.

The following list comprises the acknowledged works of Heather: Vocal: "*The Persian Maid*," a ballad. "*Hygeia*," canzonet. "*Rokeby*," canzonet. "*Allen a dale*," song. "*I was a wild and wayward boy*," harp song. "*Cypress Wreath*," harp song. "*A weary lot is thine, fair maid*," song. "*Brignal Banks*," song and glee. "*Cavaliers Song*." "*Song to the Moon*." "*Matilda's Song*," harp. "*Songs in the Musical Piece of The Nondescript*." "*Duets in the Musical Piece of The Nondescript*." "*Glees and Choruses in the Musical Piece of The Nondescript*." "*Lord of the Isles*." "*Wake, maid of Lora*," song. "*Merrily, merrily*," duet. "*Roscoe's Roses*," song. "*Know ye the land*," glee for five voices, composed for the Sidmouth Philharmonic. "*Vocal Studies*." "*First Volume of Hebrew Melodies*," for one, two, and three voices. "*Bul-bul, or this Rose so calm*," song. "*Ossianic Extracts*." "*Gaelic Gleanings*." Instrumental: "*Serenade*," piano-forte, harp, and flute. "*Overture to the Musical Piece of Le Nondescript*." "*Medley Overture*." "*Lochaber*," rondo, piano-forte. "*Soulagement de l'Etude*," No. 1, rondo, piano-forte. "*Soulagement de l'Etude*," No. 2, rondo, piano-forte. "*Vittoria March*," military band and piano-forte. "*Capriccio*," harp. "*National Airs*," harp, piano-forte, and flute. "*Russian Waltz*," No. 1, piano-forte. "*Ah, perdonna*," piano-forte, duet arrangement. "*Copenhagen Waltz*," piano-forte. "*Allied Waltz*," piano-forte. "*Don Juan Airs*," eighth book, piano-forte and flute. "*Juvenile Studies*," 1, 2, 3, 4, piano-forte. "*Cossack Rondo*," piano-forte and flute. "*Trois Waltzes*," piano-forte. "*Overture Proserpina*," duet arrangement. "*Zitti, Zitti, Piano, Piano*," duet arrangement. "*Treatise on the present State of Piano-forte Study*."

HEBENSTREIT, (PANTALEON) the inventor of the famous Pantaleon, and at the same time one of the most skilful violinists

of his time, followed, in 1697, the profession of a dancing-master, at Leipsic, and had attained, even at that period, such proficiency on his instrument, that count Logi cried out on hearing him, "*Comment! j'ai été en Italie, et je n'ai pas entendu de pareil.*" In 1705, Hebenstreit went to Paris, and played there before Louis XIV. This prince not only loaded him with his favours, but even deigned to give his new instrument the christian name of its inventor. The year after his return from Paris, he entered the service of the duke of Eisenach, as chapel and ballet master to the court, where he played double concertos of his own composition with Telemann. In 1708, he went to Dresden, as chamber-musician to the king of Poland, and there received a salary of a thousand crowns. The exact time of his death is not known, but he is supposed to have lived beyond the year 1730.

HECK, a writer of a treatise on thorough-bass, published at Preston's previously to the year 1797.

HECKEL, (J. J.) composer of some music for the piano-forte, published at Paris in 1802.

HEEREN, (Arnold H. L.) professor of philosophy at Gottingen, was born in 1760. He wrote "*Dissert. de Chori Græcorum tragici natura et indole, ratione argumenti habita,*" Gottingen, 1784.

HEIBERGER, (Joseph) a German composer, resided at Rome in 1777, and wrote there the opera "*Il Colonello,*" which was considered the best piece of the year in which it was produced.

HEINDL or HAINDL, director of the concerts at Inspruck, about the year 1782, composed there the music of an opera called "*The Merchant of Smyrna.*"

HEINECHEN, (Johann David) chapel-master to the king of Poland and elector of Saxony, was born in 1683. He wrote much music for the church, theatre, and chamber, also several didactic works on music. His compositions bear date from the year 1709 to 1728.

HEINECKE or HEINICKE, (Johann Emanuel) a lecturer and singer in the town of Dortmund, published at Nuremburg, about the year 1748, "*Six Mourqui, pour le Clav.*"

HEINEKE, (R.) a professor of music at Berlin, published some variations, &c. for the piano, in the year 1802.

HEINEKEN, (Nicholas) composer of "*Eight Psalm Tunes in Score, with an Accompaniment for the Organ or Piano-forte,*" A critic in the *Harmonicon* observes of this publication: "Mr. Heineken's eight psalms do him infinite credit, as a harmonist. We have not often met with sacred music of this description, the inspection of which has afforded us so much pleasure as this modest, meritorious work. The sweetness of the melodies, the skilful arrangement of the parts, and the unexampled moderation of the price (three shillings) ought to recommend them, not only to all congregations that promote devotional singing, but to every private family that wishes to cultivate serious music."

HEINLEIN, (Paul) director of the music and organist at Nuremburg, died in 1686. He resided for some time in Italy, and was celebrated for his performance on the harpsichord and several wind instruments. His compositions were also in high estimation.

HEINROTH (J. C. G.) published some music for the harp and piano-forte at Dresden, between the years 1788 and 1795.

HEINSIUS, (Ernest) an organist at Arnheim, published at Amsterdam, about the year 1760, six concertos for the violin, and six four-part symphonies.

HELBERT, a German musician, and violinist at Paris, published, in 1780, twelve trios for the violin, six duos for the flute, and an ariette.

HELD, a violinist in the chapel royal at Munich, was considered, in the year 1794, one of the best pupils of the celebrated Eck.

HELD, (Joh. Theo.) a doctor of laws at Prague, is an excellent amateur singer, guitarist, and composer of vocal music. His first work was published in 1796. It is

called "*Röschen, von Pfeffel, in Musik,*" Prague. Another of his publications is "6 *Lieder mit Klavier,*" Leipsic, 1803.

HELDERUS, (Bartholomæus) a church composer in the seventeenth century, was born at Gotha. His compositions bear date from 1615 to 1621.

HELE, (C. de la) chapel-master at the cathedral of Dornick, in Flanders, lived in the latter half of the sixteenth century, and published some masses and other sacred music at Antwerp.

HELFER, (Charles d') a composer of a "*Messe des Morts à quatre Voix,*" the exact date of which is not known.

HELIA, (Camillo di) a contrapuntist of the fifteenth century. Several of his compositions were published by De Antiquis at Venice, in 1585, in which work may be found, also, some pieces by Vittorio di Helia.

HELLENDAAL, a German musician, resident in England about the year 1780. He was the master of the late Dr. Hague in thorough-bass and composition, and was a man of undoubted attainments in musical science. He published some violin music in England. (Preston's Cat.)

HELLER lived, probably, about the year 1797, as an instrumental performer at Paris, where, in the above year, Pleyel published two of his quatuors for wind instruments.

HELLER, (Jonathan) a doctor in theology, published, in the first half of the last century, several works on music; among others, "*De saltationibus religiosis,*" Leipsic, 1737.

HELLMUTH, (Frederick) musician to the elector of Mentz, was born in 1744. He evinced great talents for music from his earliest infancy, and had a fine tenor voice. Three sonatas for the harpsichord, with accompaniments for violin and violoncello, of his composition, were published at Offenbach in 1774.

HELLMUTH, (Carl) younger brother of the preceding, is a musician at Mentz, and husband to Josepha Hellmuth, a celebrated singer in Germany.

HELMBOLD, (Ludwig) born in Thuringia in 1532. Stark, his successor, printed at Erfurt, in 1615, some fine canticles of Helmbold.

HELWIG, (Johann F.) a composer of canticles for the Lutheran church, died in Germany in 1729.

HEMBERGER, (F.) a German pianist and good composer, resident in France. He published at Lyons and Paris several operas of instrumental and vocal music, between the years 1787 and 1790.

HEMMERLEIN, (J. C.) director of the concerts at Fulda, was considered, in the year 1800, an excellent violoncellist. He was a pupil of Schlick for that instrument, and of Uhlmann for composition. He published a concerto for the violoncello (his Op. 1) in 1801.

HEMMERLEIN, (J.) a German composer, has published, chiefly at Offenbach and Paris, twenty operas of instrumental music, between the years 1783 and 1795.

HEMMERLIN, (J. N.) chamber-musician to the prince of Banburg, published there, in 1748, a collection of six masses, entitled "*Chorus Musarum.*" The third of the collection is of his own composition.

HEMMIS, (J. C.) chapel-master and organist at Osnabruck, published at Cassel, in 1781, a book of Catholic hymns, in octavo, and in 1792 and 1800, some music for the piano-forte.

HEMPEL, (George Christopher) chamber-musician and violinist to the duke of Saxe-Gotha, is known by his publications, since the year 1764, of different concertos and symphonies, and by twelve solos for the violin. He died at Gotha in 1801, in the eighty-sixth year of his age.

HEMPEL (Charles William) was born at Chelsea, in the year 1777. He showed very early indications for musical talent, and was placed under the tuition of his relation, the celebrated A. F. C. Kollmann. With such advantages he could not fail making rapid progress, and at the age of eight, he performed during the service at the king's German chapel, in St. James's. Some years after this, he was placed at a boarding-school in Surrey, where those

hours which others devoted to sport and idleness, were by him dedicated to music and drawing. In the years 1793-1794, he went on the continent, principally to Leipsic and Dresden, where he had the most enviable opportunities of cultivating the chief pleasure of his life, music. On his return to London, he became acquainted with some of the most eminent professors, and lost no opportunity of the improvement which such acquisitions afforded him. He had at this time the honour of being introduced to the immortal Haydn. Various circumstances, some years after this period, induced him to have recourse to music as a profession; (which hitherto had not been the case) and a prospect of succeeding to the organ at Truro being held out to him, he was induced, in 1803, to quit the metropolis. In May, 1804, he was elected organist of St. Mary's, Truro, which post he has filled to the present day. Sacred music now became his chief delight, and he has spared no pains in producing a choir, the performance of which is rarely to be equalled out of a cathedral. It was long ere he turned his thoughts to composition, but after having composed a few psalms, which were much admired, he was induced to proceed farther. The principal work he has published, is a volume of "*Church Services, Anthems, and Psalms,*" dedicated to the bishop of Lincoln. This has been received with the most flattering applause, and is now gone to a second edition. He has also published an "*Introduction to the Piano-forte,*" and has ready for the press, a second edition of "*Twenty Sacred Melodies,*" dedicated to the Earl of Falmouth. His next work, now also ready for the press, (and which is honoured by the patronage of the king) will probably eclipse his other publications. It may, perhaps, be proper to add, that Hempel has acquired the whole of his knowledge of counterpoint from the works of Kollmann, which alone he has studied. He has twice received publicly the thanks of the bishop of Lincoln, (then bishop of Exeter) for his zeal in the services of the church, and has been honoured by the most flattering compliments from various quarters on his publications. Hempel has also published a poem, and painted many landscapes in oil.

HENFLING, (Conrad) of Anspach, a celebrated mathematician, published, in 1708, an epistle to the president of the academy of sciences, at Berlin, in which he very learnedly treats on the theory of music. This paper is republished in the "*Miscellan. Berolin.*" T. 1. P. 3. pp. 265 to 294, of the year 1710, under the title of "*Specimen de novo suo Systemat Musico.*"

HENKEL, (Michael) conductor of the music and organist at the Dome church in Fulda, was born there in 1780. He was a pupil of Vierling, and has composed and arranged much music for the organ. He has also published some pieces for the guitar and flute.

HENNEBERG, (Johann Baptiste) organist of one of the churches of Vienna, has composed several dramatic pieces for one of the theatres of that city, and has also published "*Notturni à quatre Voci e Piano-forte,*" and some military music. These compositions bear date from the year 1793 to 1802.

HENNET, (Freyherr von) a noble amateur of music, resident at Prague in 1796. The musical meetings in his house were very celebrated, where he not only took the first violin himself, but composed much of the music which was performed, namely, symphonies, quartets, &c.

HENNIG, (C. F.) chapel-master at Sorau, published at Berlin, in 1775, a trio for the harpsichord, and in 1781 at Leipsic, a "*Quod libet,*" for young musicians, in two volumes. The latter work is a collection of different pieces for the voice and piano-forte. In 1782, he brought out another collection of songs. Besides these vocal compositions, twelve symphonies, six violin quatuors, and six divertimentos for twelve instruments, have been published by him at various periods.

HENNIG, (J. C.) a flutist and composer for his instrument. His works have been published at Offenbach, Berlin, and Paris,

and from Op. 1 to 19, bear date from the year 1796 to 1800.

HENRY, (B.) a violinist at Paris, has published, since the year 1780, "*Concerto pour Violon, à neuf, No.* 1." "*Etudes pour le Violon, en deux Parties.*" "*Gammes et Caprices en double corde.*" "*Thèmes variés dans les vingt-deux Tons les plus usités.*" These themes are adopted by Kreutzer, of the conservatory, for the practice of his pupils. "*Air var. pour Violon,*" and "*Recueil d'Airs pour Fl.*"

HENSEL, (JOHANN DANIEL) born in Germany in 1752. He wrote the words and music of an oratorio, called "*Jesus,*" in 1798. He has also published some dramatic and other music, and a didactic work on the piano-forte.

HENSTRIDGE, (DANIEL) organist of the cathedral at Canterbury, about the year 1710, composed many anthems. The words of some of them are in the collection entitled *Divine Harmony*, published by Dr. Croft, in 1712.

HEPP, (SIXTUS) an organist at Strasburg, was born in 1732. He was a pupil of Jomelli. Two sonatas of his for the harpsichord were published at the above town, and much more of his music is known in manuscript.

HERBERTH, (ROBERT) born in Franconia in 1770. He has published some cantatas and piano-forte music. Several of his masses (manuscript) have been much admired.

HERBIG, a good violoncellist in the royal chapel at Berlin, and pupil of Mara.

HERBING, (A. B. V.) assistant organist to the cathedral at Magdeburg, died in the prime of life in 1767. He published much vocal music of a comic cast, which was very popular in Germany.

HERBST (JOHN ANDREAS) was born at Nuremburg, in the year 1588. At the age of forty he was appointed chapel-master at Frankfort on the Maine. He continued in that station about thirteen years, when he was called to the same office at Nuremburg. In 1650, at the solicitation of his friends, he returned to Frankfort, and kept his former place until the time of his death, in 1660.

He was deeply read in the theory of music, and in composition he had few equals. Like most of the Germans, he was a sound and judicious organist. In the year 1643, he published, in the German language, a work entitled "*Musica Poetica;*" and ten years afterwards, a translation into the same language of the "*Arte Prattica e Poetica*" of Giovanni Chiodino. He was also the author of a tract entitled "*Musica Moderna Prattica, overo Maniere del buon Canto,*" printed at Frankfort in 1658, in which he strongly recommends the Italian manner of singing. His other works are, "*A small Tract on Thorough-bass,*" and "*A Discourse on Counterpoint.*"

Of his musical compositions there are only extant, "*Meletemata sacra Davidis,*" and "*Suspiria S. Gregorii ad Christum,*" for three voices. These were printed in the year 1619, at the same time with another of his compositions for six voices.

HERDER, (JOHANN GOTTFRIED VON) first preacher at the court of Weimar, since the year 1776. He died about 1804. He published many works relating to music. Among others, one "*On the Spirit of Hebrew Poetry,*" the second volume of which contains dissertations on the music of the psalms, and on the union of music and dancing.

HERING, (CARL GOTTLIEB) organist of a town near Leipsic, published eleven operas of piano-forte and vocal music, between the years 1789 and 1812. Among them are several didactic works of merit. They are all published at Leipsic.

HERMANN, (J. D.) a German musician and celebrated pianist and composer for his instrument, resided from the year 1786 at Paris, where he has published many works, up to the year 1802. He has long since retired from the musical profession.

HERMES, (HERRMANN DANIEL) a clergyman of Breslau, born in 1731, composed some vocal music in a printed collection of music at Breslau, in 1790.

HERRMANNUS, (CONTRACTUS) a B

nedictine monk, born in 1013. He received the name of Contractus from being paralytic in his lower extremities from infancy. He was equally celebrated as historian and composer, of which Walther in his lexicon, and the abbé Gerbert in his collection of composers, have given sufficient proof; the latter having collected together the rare works of Herrmannus, and inserted them in the second volume of his collection, under the title "*Opuscula Musica.*" In the same place he has given specimens of the method of notation at that period. Herrmannus died in 1054.

HERSCHEL, (JACOB) brother of the celebrated astronomer, was born about the year 1734. He was master of the king's band at Hanover, and an excellent composer of music for instruments, somewhat in the style of Abel, and other musicians of his day. One set of his "*Sonatas for Two Violins and a Bass,*" have been reprinted in this country. He died in 1792.

HERSCHEL, (Dr. FREDERICK WILLIAM) younger brother of the preceding, was born at Hanover in 1738, where his father was a musician, and by whom he was educated, both in the theory and practice of music. In the course of his theoretical studies, he turned his mind to the higher branches of the mathematics, still, however, considering music as his profession. In the year 1757, he procured the situation of organist in Yorkshire, which he held till 1766, when he accepted a place of the same nature at Bath. It was here that he renewed with ardour his astronomical studies, and, with the aid of a telescope of an immense size, at length discovered the planet which is still known by his name. After this discovery, his majesty George III. desired Herschel to bring his telescope for his inspection to Greenwich, and subsequently to the neighbourhood of Windsor, where the king allowed Herschel a pension, on the condition of his giving up music as a profession, and devoting himself entirely to astronomy. We have never heard of any compositions by Dr. Herschel, but understand there are some in manuscript.

HERSTELL, (CONRAD) court-organist at Cassel, was born in 1770. He is considered in Germany as an excellent pianist and organist, and has published some works for his instrument.

HERTEL, (JOHANN CHRISTIAN) director of the concerts of the duke of Mecklenburg-Strelitz, and performer on the viol da gamba, was born in Suabia in 1699. He was very celebrated in Germany, as a composer of instrumental music. He died in 1754.

HERTEL, (JOHANN WILHELM) son of the preceding, was born in 1727. He was also director of the concerts of the duke of Mecklenburg-Strelitz, and subsequently of the duke of Mecklenburg-Schwerin. In his youth he was considered one of the best violinists of the school of Benda; but the weakness of his eyes having obliged him to give up that instrument, he attached himself to the piano-forte, on which, in a short period, he arrived at the highest degree of perfection. His practical works are: 1. "*Two Sets of Songs,*" 1757-1760.—2. "*Two Romances,*" 1762.—3. "*Six Sonatas for the Harpsichord.*"—4. "*A Concerto for the Harpsichord, with Accompaniments,*" Nuremburg, 1767.—5. "*Six Symphonies,*" 1767.—6. "*Six Symphonies.*" He also composed many vocal pieces for the court, among which two *Passions* are very highly spoken of, the first of which appeared in 1762, and the latter in 1783. Others of his sacred pieces are: "*Jesus in Banden,*" 1782. "*Jesus vor Gericht,*" 1782. "*Jesus in Purpur,*" 1783. "*Die Gabe des heil: Geistes,*" 1787. "*Der Ruf zur Busse,*" 1787. "*Die Himmelfahrt Christi,*" 1787, and "*Die Geburt Jesu-Christi,*" 1787. He further published some critical observations on the Italian and French operas. He died in 1789.

HERZ, (HENRY) a fine pianist, and excellent composer for his instrument, born in Germany. His "*Brilliant Variations for the Piano-forte, on the Air Ma Fanchette est charmante,*" have been published in London by Boosey. Herz is now at Paris, where his execution astonishes

every body. He is expected shortly in England.

HESLETINE, (James) a pupil of the celebrated Dr. Blow, was, during nearly half a century, organist of the cathedral of Durham, and was considered one of the finest extemporary performers and church composers of his day. He composed many beautiful anthems for the use of the choir; but on some misunderstanding taking place between him and the dean and chapter, he destroyed the whole of them. He married a daughter of sir George Wheler, who died shortly after, leaving no family. Hesletine must have had very few relatives, as it was many years after his death before an heir could be found to the property he left, which was considerable.

HESSE, (Ernest Christian) counsellor of war to the landgrave of Hesse-Darmstadt, was born in 1676. He was a celebrated performer on the viol da gamba. In 1698, he went to Paris to perfect himself on his favourite instrument. There he remained three years, and took lessons at the same time from the two celebrated masters, Marais and Forqueray. These two professors being bitter enemies, Hesse was obliged to change his name and call himself Sachs to one of them, whilst to the other he was known by his right name. Both the masters were so satisfied with the extraordinary progress and talents of their pupil, that they boasted of him throughout Paris, and finished by challenging each other to a public trial of their pupil's skill, which was decided on, and a concert fixed for that purpose. Their astonishment may easily be conceived, when they both recognised their pupil in Hesse, on the appointed day. That the public might not, however, be disappointed, Hesse performed at the concert, in the style of each of his masters, and was considered to do equal honour to them both. In 1705, he undertook a journey to Holland, England, and Italy. On his return he visited Vienna, and performed before the emperor, who presented him with a chain of gold. About the year 1713, he accepted the situation of court chapel-master to the prince of Hesse-Darmstadt. He died in 1767. Besides his compositions for the church, he left much music for the viol da gamba.

HESSE, (Johann Georg Christian) a celebrated performer on the bassoon, was born in Germany in 1760. He was for some time in England.

HESSE, (Johann Heinrich) author of "*Kurze Anweisung zum General Basse*," published in Germany in 1776. He was previously known as the author of some sacred songs.

HEUDIER, (Antoine François) born at Paris in 1782, published some violin music, and composed the music of several melodrames.

HEUGEL, (Johann) author of several pieces published in Salblinger's, "*Concentus* 4, 5, 6, *et* 8 *voces*," Augsburg, 1545. He was chapel-master to the marquis and landgrave of Hesse-Cassel.

HEUSCHKEL, (Johann Peter) a chamber-musician to the duke of Hildburghausen, was born in 1773. He is a celebrated performer both on the hautboy and on the organ, and has published some instrumental music.

HEWITT, (D. C.) is by birth a Scotsman, and came to London about the year 1819. He has written a work entitled "*New Principles and Theory of Musical Harmony*," which is highly spoken of by musical critics.

HEYDEN, (J. B. von) a German composer of vocal music, published at Berlin and Hamburgh, since the year 1797.

HEYNE, (Frederich) chamber-musician to the duke of Mecklenburg-Schwerin, and second husband to Madame Benda, the celebrated German singer. He has published "*Trois Duos pour deux Flutes*," Op. 1, Berlin, 1792, and a collection of songs, with piano-forte accompaniment, in 1800.

HEYSE, (A. G.) a harpist and composer at Halle, has published several works for his instrument, and for the flute, since the year 1792.

HEYTHER, (William.) This gentleman was made a doctor of music on the

following occasion. William Camden, the justly celebrated antiquary, having, a few years previously to his decease, determined to found a history lecture in the above university, his friend Mr. Heyther was commissioned to wait on the vice-chancellor with the deed of endowment. Heyther having been very assiduous in the study of music, expressed a desire to be honoured with a musical degree; and accordingly that of doctor was conferred upon him in 1622, at the same time with his friend Orlando Gibbons. It is supposed that he then examined into the nature of musical instruction at Oxford, and found, that although there was a professorship of music founded by king Alfred, yet the stipend was not sufficient to induce any skilful man to become a candidate for the office; and the reading of an old lecture over and over again, had long been considered a matter of form. He therefore proposed, in a convocation held in 1626, to found a new and more useful lecture; and having gained the permission of the university, gave to them by deed, dated the 26th of February, 1627-8, an annual rent charge of sixteen pounds, sixteen shillings, and eightpence, to found the above lectureship. Of this, thirteen pounds, six shillings, and eightpence were to constitute the wages of the music-master, and the remaining three pounds were to be given to the reader of a lecture on the theory of music, once every term, and of an English lecture on music at the time of keeping the acts. Dr. Heyther's endowment was increased by the addition of the ancient stipend, and was afterwards further augmented by Nathaniel lord Crew, bishop of Durham.

Dr. Heyther, for some time previously to his taking his degree, was a member of the choir of Westminster, and a gentleman of the chapel royal. Camden and he were on so intimate a footing, as to reside together in the same house. He was appointed executor in Camden's will, and upon his death, came in for a considerable life estate in his property.

Dr. Heyther's knowledge of music does not appear to have been very extensive. Wood informs us that the musical exercise performed as the act for his degree was composed by Orlando Gibbons. He died in 1627.

HEYWOOD, an English musician and poet, born in London. It is said that queen Mary was so fond of his performance, that she wished to hear him on her death-bed. After the decease of that princess, he was obliged to quit England on account of his religion, and terminated his life at Mecklin, in 1577.

HIEN, (L. C.) chamber-musician to the duchess of Wurtemburg, in 1771.

HILARY, (St.) bishop of Poitiers in the fourth century, and born in the same town, was the great adversary of the Arians, who drove him from his native place, and obliged him to seek refuge in Phrygia. After some time, he was recalled, and died at Poitiers in the year 367. He composed, in 355, the first hymns in Latin verse, which St. Ignatius ordered to be sung in the churches.

HILDEBRAND, (Wilhelm) a musician in Germany, published, about the year 1811, at Leipsic, "9 *Lieder, mit Begl. d. Guitar,*" and "4 *Weinlider mit kleinen Choren mit Begl. d. Guitarre.*"

HILL, (Frederick) of the city of York, a professor of distinguished eminence, was born at Louth, in Lincolnshire, where his father filled the office of organist with respectability for many years. At an early age he was invited to the new organ at Loughborough, in Leicestershire. Afterwards he returned to London, and, at the solicitation of some of the leading musical characters in York, ultimately settled in that city. As a performer on the pianoforte and violin, he has exhibited considerable ability, and as a teacher probably still more, having been employed in the family of the archbishop and the surrounding nobility for many years. The following list of his works bear evident marks of taste and genius: "*Grand March.*" "*Caledonian Melody,*" dedicated to Miss Simpson. "*Divertimento, Lady of the Lake,*" dedicated to Miss Bell. "*Three Military*

*Pieces for a full Band.*" "*Three Military Pieces for a full Band,*" dedicated to the honourable Mrs. Meynell. "*Canzonet,*" dedicated to Kalkbrenner. "*Six Airs.*" "*Six single Songs.*

HILL, (THOMAS) brother of the preceding, is organist at Pontefract. He is a professor of eminence on the organ, piano-forte, flute, and violoncello.

HILL, (JOSEPH) younger brother of the preceding, is organist of Stockton. He is a performer of great ability upon the organ, piano-forte, and harp. His principal compositions are, "*Prelude and Fugue, Organ or Piano-forte.*" Song, "*Blow, blow, thou vernal gale.*" Glee, three voices, "*When Aurora's soft blushes.*" "*The Dawn, or the Shepherd's Call.*" "*An Introduction, Air, and Rondo,*" dedicated to Miss Stapylton. "*Two Numbers of Progressive Lessons for the Piano-forte.*" "*An Introduction, March, and Finale,*" dedicated to Miss Thompson. Also several productions for the harp, now preparing for the press.

HILLER, (JOHANN ADAM) chapel-master of the duke of Courland, and conductor of the music at the church of St. Thomas, at Leipsic, was born in 1728. In his childhood he learnt to play on the violin, flute, hautboy, and trumpet. He next took lessons on the harpsichord of the celebrated Homilius, then organist of Notre Dame church at Dresden, where Hiller had been sent to school. Singing, however, was his principal occupation in music; and what most contributed to form his talents in this respect were fourteen operas by Hasse, which he had the opportunity of hearing during nine years that he remained at Dresden, and of which he studied the scores with assiduity. An idea may be formed of his zeal in this pursuit, from the circumstance of his having in three months copied the scores of seven operas by the above master. In 1758, he went to the university of Leipsic to study jurisprudence. There he still continued, however, to cultivate music, and composed six symphonies, besides some sacred cantatas. He next began to occupy himself with the theory of music, and published a dissertation on music, or the imitation of nature by musical sounds. In 1766, he commenced editing a periodical work, entitled "*Wochentliche Nachrichten und anmerkungen die Musik betreffend.*" This was the first periodical musical work in Germany. In 1762, he established a concert at Leipsic, which is cited by Gerber as a model for that species of entertainment. In 1771, he opened a singing-school for young ladies, and, four years afterwards, founded a sacred amateur concert, in which his pupils sang. In 1786, he joined the duke of Courland at Berlin, and had the honour of executing in the cathedral of that city, the "*Messiah*" of Handel, with an orchestra of three hundred musicians. Besides his periodical work, he wrote "*Instructions for Singing correctly, with Examples,*" also, "*Instructions for ornamental Singing, with Examples.*" He translated a French work on music; wrote also the biography of celebrated modern musicians; an account of his performance of the "*Messiah*" at Berlin; and three small dissertations respecting the same oratorio, on the occasion of its performance at Leipsic. He composed his cantatas for the church in 1753, 1759, and 1761; a new melody to the hundredth psalm, in 1785; the "*Stabat Mater*" of Pergolese, with the parody of Klopstock, in 1774, the same full choir as in 1786; a collection of motets for the use of the schools, in six volumes, from 1776 to 1787; the "*Te Deum*" of Handel for the peace of Utrecht, with the Latin text, in 1780; the "*Stabat Mater*" of Haydn, with the German translation of Hiller, for the harpsichord, in 1782; "*The Pilgrims in Golgotha,*" an oratorio of Hasse, translated into German, and published for the harpsichord in 1784; and, lastly, the "*Tod Jesu,*" an oratorio by Graun, arranged for the harpsichord, in 1786. He composed also some operas and chamber music. He died in 1804.

HILLER, (FREDERICK) son of the preceding, was born at Leipsic in 1768, and easily, as may be imagined, obtained a musical education from his eminent father,

Early in life, he appeared on the theatrical boards as a tragedian, and made his *début* in the character of *Romeo*. He soon, however, quitted the stage, and was appointed, in 1796, *chef-d'orchestre* to the national theatre at Altona. He has published much vocal and instrumental music, and some light dramatic pieces.

HILLMER, (GOTTLOB FRIEDRICH) counsellor to the duke of Wurtemburg, was born in 1756. He published at Frankfort, in 1781, a collection of odes and songs, and another volume of the same at Breslau, in 1785.

HILTON, (JOHN) bachelor of music of the university of Cambridge, was organist to the church of St. Margaret, Westminster, and also clerk of that parish. He died during the time of the usurpation, and was buried in the cloisters of Westminster abbey.

He was the author of a madrigal in five parts, printed in the *Triumphs of Oriana*. In 1627, he published a set of fa-las for three voices, which are remarkable for the excellence of their melodies; and, in 1652, a valuable collection of catches, rounds, and canons, for three and four voices, under the title of "*Catch, that catch can*," containing some of the best compositions of this kind any where to be found. Many of them were written by himself, and others by the most eminent of his contemporaries. In the books of some of the cathedrals, there are preserved a morning and evening service of his composition which were never printed.

HIMMEL, (FREDERICK HENRY) chapel-master to the king of Prussia, was born in 1765, at Treuenbrietzen, a small town in the district of Brandenburg; which same place also gave birth to the venerable Nichelmann, who was not only a great piano-forte player, but also a profound composer. Himmel was intended for the church, and went to the university at Halle, to study theology. After remaining there two years, chance afforded him an opportunity of surprising the king of Prussia (Frederick William II.) by his skill on the piano-forte, which prepossessed the king so much in his favour, that his majesty settled on him an annual stipend, to assist him in cultivating the talent which he evinced for composition. In pursuit of this object, Himmel went to Dresden, where he selected for his master in counterpoint, the celebrated Naumann, under whose careful and able tuition he advanced rapidly in the science of composition; so much so, that after two or three years he returned, in 1792, to Berlin, and presented to the king a part of the fruit of his studies at Dresden, namely, the oratorio of "*Isaaco*," the words by Metastasio. This composition was, by his majesty's orders, immediately performed at his private chapel, by the principal musicians of the court, and met with such applause, that the king appointed Himmel his chamber composer, and presented him also with about five hundred pounds: his majesty further gave him permission to visit Italy for two years, supplying him with an ample stipend to defray all his expenses. Before he left Berlin for Italy, his cantata, "*La Danza*," was performed with much *éclat;* this was also one of his Dresden compositions. It is probably at Venice, that Himmel first resided in Italy, as we find, in the year 1794, his pastoral, "*Il primo Navigatore*," composed for the theatre of that city. At Naples, the king requested him to undertake the music for a serious opera, to be called "*Il Semiramide*," and to have it ready for his majesty's birthday, on the 12th of January, 1795. Whilst occupied with this work, the place of chapel-master becoming vacant through the dismissal of Reichardt, the king appointed Himmel to the office before his return from Italy. On his arrival in Prussia, at the end of the same year, a great fire broke out in Potsdam, when he very honourably performed his professional duties, by giving a series of concerts of sacred music for the benefit of the unfortunate sufferers. In the year 1797, some splendid fêtes were given by the king in honour of the princess's marriage with the hereditary prince of Hesse-Cassel. This afforded Himmel an opportunity of showing the fertility of his talents in the

highest perfection. His "*Semiramide*" was got up in the most magnificent style at the great Opera-house; besides which, he composed, for the occasion of the wedding, two cantatas, entitled "*The Hessian Sons*," and "*The Prussian Daughters*;" also a grand cantata, called "*Confidence in God.*" Many of his airs, duets, choruses, fugues, hymns, &c. were also performed on that occasion in concerts. A biographer, who was present at the performance of "*Semiramide*," says, "That the music contains such stores of rich thoughts and inventive genius, that an Italian might easily carve out ten works from Himmel's one, and still be interesting." Himmel himself presided at the piano-forte. Some critics have remarked, that many of the vocal compositions of Himmel, especially his early ones, are overburdened with instrumental accompaniments. This seems to have arisen from his superabundance of ideas, which age corrected. Woe to that juvenile talent which has no shoots that will bear pruning! Very shortly after the above-named festival, Himmel's cheerful music was changed into notes of woe, by the death of his munificent patron, Frederick William II. On this occasion he composed a "*Requiem*," which was performed in the Dome church, at the king's funeral, in 1797, by an orchestra of one hundred and fifty performers. For the coronation of Frederick William III. in 1798, Himmel composed a "*Te Deum.*" He then requested leave of the king to take a journey to Stockholm and Petersburg. After having performed before the Russian court, the emperor gave him a ring set with brilliants; his majesty also commanded him to compose a new opera for the following winter. In consequence of which order, and with the permission of the king of Prussia, he remained during that winter in Petersburg, and produced the opera of "*Alessandro*;" the first representation of which was for his benefit, and brought him the large sum of six thousand rubles, besides many valuable presents. About the year 1801, Himmel visited England for a short time, but we have not been able to collect any materials respecting his stay in this country, or any subsequent account of him till the period of his death, which took place in Germany several years since. The following list contains his principal published works: "*Vingt Variations pour le Clavécin.*" (Epeier, 1790.) "*Der Leyermann.*" (Herbst, 1796.) "*Blumenstraus, meinen Gönnern und Freunden gewidmet bey meinem Abschiede aus Berlin im J.* 1797." (Hummel.) "*Der Bergmann.*" (Herbst, 1796.) "*Deutsche Lieder am Klavier, ein Neujahrs-Geschenk.*" (Herbst, 1798.) "*Musique Champêtre exécutée à Pyrmont le* 14 *Juillet,* 1797, *à l'occasion d'une Fête donnée à S. M. le Roi de Prusse, Fr. Guil. II., par la Société des Eaux à Pyrmont.*" (Hamburgh, 1798.) "*Chanson de Rousseau, avec Accompagnement d'une Flute, Guitare, Piano-forte, et Violoncello.*" (1797.) "*Chanson Française 'Dans le Jardin de Cythère,' pour le Piano-forte.*" (1797.) "*Matrosenlied aus Roberts Eiland.*" "*Deutsches lied zur Geburtsfeyer R. Friedrich Wilhelm III.*" (1798.) "*Wiegenlied der Königin von Preussen, bey Gelegenheit Dero glücklichen Entbindung am* 24 *Juli,* 1798." "*Douze Variations sur l'Air, Marlborough s'en va t'en guerre.*" (Berlin, 1798.) "*Frauer cantate zur Begräbnissfeyer Fr. Wilh. II. von Herklots. In Mus. gesetzt und Hrn. Kappellm. Naumann zugeeignet.*" (Hamburgh, 1799.) "6 *Deutsche Lieder, mit Begleitung einer Flute, eines Violoncello, und des Piano-forte.*" (Leipsic.) "*Six Romances de Florian, avec Piano-forte ou Harpe.*" "*Six Romances Françaises Œuvres de Florian, avec Accompagnement du Piano-forte, Cah.* 2." (Leipsic.) "*Sonate pour le Piano-forte, avec la Flute.*" (Leipsic.) "*Six Variations sur le Thème du Ballet de Semiramis, pour le Piano-forte.*" (Leipsic.) "*Bitteum Frieden von Staudlin.*" (Berlin, 1800.) "*Grande Sonate, pour deux Piano-fortes.*" (Leipsic, b. Kuhnel, 1801,) "*Grande Sestetto, pour le Piano-forte, avec Accompagnement de deux A. deux Cors, et Violoncello.*" (Leipsic, b. Kuhnel, 1802.) "*Quatuor pour le Piano-forte, avec Flute, Violon, et Violoncello.*"

(Berlin, 1803.) "*Fanchon; das Leyermadchen,*" an operetta often printed. "*Trois Sonates pour le Piano-forte, avec Violon et Violoncello, dediée à S. M. la Reine de Prusse, Nos.* 1, 2, 3." (Leipsic, b. Kuhnel.) "*Trois Sonates, pour le Piano-forte, avec Violon et Violoncello,*" Op. 16. (Leipsic, b. Kuhnel.) "12 *Deutsche Lieder, mit Klavierbegl: Kurland's Sohnen, und Töchtern gewidmet.*" (Leipsic, b. Kuhnel.) "*Gesange aus Tiedge's Urania.*"

All the following works are published by Kuhnel, at Leipsic: "*Air des Matelots, varié pour le Piano-forte et Violoncello, ou Violon.*" "*Musica Vocale Let. E. Terzetto p.* 2 *sopr. e Tenore coll' Armonica.*" "*Ecossaise pour deux Piano-fortes, ou à quatre m.*" "*Fanchon, arr. en Quatuors, pour deux Violons, A. B. Livre* 1, 2." "*Polonoise favorite, pour le Piano-forte.*" "*Marche Militaire, pour le Piano-forte, Nos.* 1, 2, 3." "6 *Gedichte aus dem Kullenion, mit P. F. oder Guit.*" "6 *Lieder v. Gothe, m. P. F. oder Guit.*" "*Die unsichtbareWelt v. Elisa v. d. Recte, m. P. F.*" "*Ouvert. de l'Op. Die Sylphen, à gr. Orch. O.* 22." "*Klopstock's Auferstehungsgesang fur* 2 *sopr. auch Tenor und Bass, (ad lib.) m. P. F.* 23 *Op.*" "*Gesellschaftslied. Es kann schon, mit P. F. oder Guit.*" "3 *Gedichte von Friederike Brun, mit P. F.*" "*Zum Jahreschluss, ein Lied, m. P. F.*" "*Concert. p. P. F. Oe.* 25 *(in D.)*" "*Souvenir de Pyrmont, Musique de Gluck, avec P. F.*" "*Romance, Assise au bord, avec P. F. ou Guit.*" "12 *Alte Deutsche Lieder des Knaben Wunderhorn, m. P. F. oder Guit.*" "*Freude, Friede, Hoffnung, m. P. F.*" "*Glaube, Liebe, Hoffnung, v. Hufeland, mit P. F.* Op. 29." "6 *Grosse Walzer fur Liebhaber des P. F.*" "6 *Gedichte von Tiedge, Mahlmann, m. P. F. oder Guit.*" "*Grösse im Ungluck von Mahlmann, m. P. F. oder Guit.*" "*Bewusstseyn und* 5 *Gedichte v. Tiedge, m. P. F.*" "*Lied von Fr. Schlegel, m. P. F.*" "*Vater Unser, von Mahlmann.*" "*Marches, p.* 2 *Clar.* 2 *Fag. &c.*" "3 *Lieder, der Abend auf d. Wasser u. s. w. mit P. F.*" "*Ossian und die untergehende Sonne, nach Herders Uebersessung und mit Engl. Text, mit P. F. und V.*" "*Trost in Thränen, v. Göthe, fur Sopr. und Tenor, m. P. F.*" "*Die Blumen und der Schmetterling,* 10 *Lieder v. Muchler, mit* 10 *nach der Natur illuminirten Kupfern, m. P. F. und Vc.*" "*Die Unschuld, Gedicht v. Müchler, m. P. F.*" "*Romances aus Göthe's Faust, f. e. mannl. Stimme, m. P. F.*" "*Wiegenlied, dreystimmig zu singen, m. P. F.*"

HINDLE, an English countertenor singer and vocal composer towards the close of the last century. He performed in the years 1791-2 at the Vocal concerts, and was chiefly eminent as a singer of part-songs. He published several sets of canzonets and other vocal music in a pleasing taste. His glee, "*Queen of the silver bow,*" is much admired.

HINDMARSH, an English violinist, was considered an excellent performer on the tenor. He was a pupil of Salomon, and performed at his concerts. He died in 1796.

HINGSTON, (JOHN) a pupil of Orlando Gibbons, was organist to Oliver Cromwell, who, notwithstanding the rage of the puritans in general against it, was himself a great admirer of music. Hingston had been retained in the service of the king, but, being tempted by the offer of 100*l.* a year, he went over to the party of the protector, and instructed his daughter in music.

HINNER, chamber-musician to the queen of France, was a celebrated harpist. He was in London in 1781, and very much admired for his performance of adagios. He published much music for his instrument at Paris, and four sonatas (his Op. 7) in London. He also wrote the music of an opera called "*La fausse Délicatesse.*"

HINRICHS, (JOHANN CHRISTIAN) a professor of statistics at St. Petersburg, was born at Hamburgh. He published in the former city a work on the origin, progress, and actual state of the music of the chase in Russia. Suard states, that this work is extremely curious. The author was a friend of Maresch, who invented the style of music for the hunting horns, which has been since brought to such perfection in

Russia, as to produce effects, of which no other music can give an idea.

HINZE, (August Himbert) doctor of medicine in Schleswick, composed some operettas about the year 1797.

HIRE, (Philippe de la) a mathematician and professor of artichecture at Paris, died in 1718. In a work written by him entitled "*Mémoires de Mathématiques et de Physique, &c.*" Paris, 1694, is to be found the following essay, "*Explicatio diversorum illorum sonorum, quos chorda super instrumentum musicum buccinæ sonitum æmulans tensa edit, laudatâ expositione P. de Chales, et suppletis particularibus non nullis ad quæ dictus pater non attendit.*" Hire also wrote in the *Mémoires de l'Académie des Sciences*, for the year 1716, a dissertation entitled "*Expériences sur le Son.*"

HIRSCH, (Leopold) an excellent violinist in the chapel of prince Esterhazy, when under the direction of the celebrated Haydn. The following of his works are published at Vienna. "*Trois Duos pour deux Violons,*" Op. 2, 1801, and "*Trois Duos pour deux Violons,*" Op. 3, 1803.

HITZELBERGER, (Sabina) born in 1755, was a celebrated German singer. She sang with great applause, in the year 1776, at the *concerts spirituels* and *des amateurs*, at Paris, and was afterwards engaged as chamber-musician to the royal family. Shortly after this, she returned to Germany, and sang at Mentz, Frankfort, and other cities in her native country, retiring from the musical profession about the year 1795, and devoting her attention to the musical education of two of her daughters.

HITZELBERGER, (Johanna) third daughter of the preceding, was, in the year 1807, a singer in the service of the king of Bavaria at Munich. Her younger sister, Regina, also held the same situation, and was likewise a principal singer at the theatre. Napoleon was so delighted with her performance, that he wished to engage her for his chamber music in Paris.

HITZENAUER (Christoph) published in 1585, in Germany, "*Ratio componendi Symphonias, Concentusve Musicos.*"

HOBEIN, (Johann Frederick) organist at Wolfenbuttel, died there in 1782. He published "*Elysium,*" a German drama for the harpsichord, in 1781, Wolfenbuttel; "*A Collection of Songs,*" Cassel, 1778; and "*Six Sonatas for the Harpsichord,*" Cassel, 1780.

HOBRECHT, (Jacob) a Fleming, was the preceptor in music to Erasmus, and has the credit of having been an excellent musician. He is said to have had so great a celerity of invention, that he composed in one night a *whole mass*, to the admiration and astonishment of all who knew him. Glareanus asserts, that the compositions of Hobrecht are grand and majestic.

HOCHBRUCKER, an inhabitant of Donawert in 1700, was an excellent performer on his father's newly-invented pedal harp. He played before the imperial court at Vienna in 1729.

HOCHBRUCKER, probably a descendant of the above-mentioned family, was a celebrated harpist at Paris, in the latter part of the last century. He published much music for his instrument.

HOCHREITER, (Jos. Balthasar) organist at Lambach, in Austria, published "*Vesperæ Dominicales et Festivæ,*" for four voices, Augsburg, 1706, and "*Vesperæ de B. V. Maria,*" for four voices, two tenors, and bass, Augsburg, 1710.

HODERMANN, (G. C.) a pianist and excellent instrumental composer, resided at Amsterdam, where he published fourteen operas for various instruments, between the years 1789 and 1795.

HOECKE, (C.) a celebrated violoncellist, probably still resident in Russia, published a concerto for his instrument, with accompaniment for a full orchestra, at Moscow, in 1799.

HOECKH (Charles) was born at Ebersdorf, near Vienna, in 1707. His father began to teach him the violin at a very early age, and sent him at fifteen to Pruck, to learn his art thoroughly. At the termination of his apprenticeship, he entered the band of a regiment as a hautboy player. He remained two years in Hungary, and

two more in Transylvania. The time of his service being expired, he returned to Vienna, and there meeting with Francis Benda, who was just going into Poland, he accompanied him through Breslau to Warsaw, where the Staroste Sukascheffsky received them both into his service. In 1732, Hoeckh went to Zerbst, as concert-master. He died in 1772, with the renown of having been one of the greatest violinists of his time.

HOEFFELMAYER, (Maria Joseph Anton) born at Rastadt, was considered a good violoncellist and performer on the kettle-drums. He was for some time in this country, and afterwards at Hamburgh, and finally, we believe, settled in Paris. He is the younger brother of Thaddeus.

HOEFFELMAYER (Thaddeus) was violinist to the elector of Mentz.

HOFFER, (Madame) a celebrated female singer at Vienna, was the sister-in-law of the renowned Mozart, who composed, among other music for her, two airs, sung by the *Queen of Night*, in the *Zauberflöte*.

HOFFMANN, (Heinrich Anton) in the year 1810, violinist at Frankfort, was born at Mentz in 1770. He studied composition under the celebrated Kreutzer. The following are among his published works: "*Six Englische und Deutsche Tänze*," Op. 1, Mentz. "*Concerto pour deux Violons princip.*," Op. 2, Offenbach, 1795. "*Trois Violin quarttetten*," Op. 3, Offenbach, 1795. "*Six Duos Concert. pour deux Violons*," Op. 4, Mentz and Paris. "*Gesänge beym Klavier*," Offenbach, 1799. "*Six Deutsche Lieder mit guitarre ü. Klavier*," 1802.

HOFFMANN, (H. R.) a singer at the German theatre in Hamburgh, in 1797, published there, about the same year, several pieces of vocal music.

HOFFMANN (Georg) composed some instrumental music at Vienna previously to the year 1799. (Traeg's Cat.)

HOFFMANN, (Ignaz) composer of a sonata at Vienna. (Traeg's Cat. 1799.)

HOFFMANN, (J.) a composer of some music for the mandoline. (Traeg's Cat.1799.)

HOFFMANN, (Johann Georg) organist at Breslau, was born in the year 1700. He published much sacred music, which was held in high estimation.

HOFFMANN, (Joseph) composer of a "*Notturno à deux Violons et Bass*," published at Vienna before the year 1799, also of a "*Grand Trio pour le Violon, Tenor, et Violoncello, No.* 1," Vienna, 1803.

HOFFMANN, (Leopold) a celebrated composer at Vienna, died there in 1782, and was succeeded in several public situations by Albrechtsberger. He composed much sacred and instrumental music.

HOFFMANN, (Philip Carl) musician to the court at Mentz, and afterwards chapel-master at Offenbach, was born in the former town in 1769. He published much piano-forte music at Mentz and Offenbach, between the years 1795 and 1805.

HOFFMEISTER, (Franz Anton) chapel-master at Vienna, and very celebrated as a composer, was the proprietor of a music warehouse in that city. He commenced publishing, in the year 1785, a monthly collection of instrumental music, which contains several of the compositions of Haydn, Mozart, and other celebrated masters, as well as of his own. He died in 1812. (For a list of his principal works, see the Supplement to this Dictionary.)

HOFHAIMER, (John) organist to the emperor Maximilian I., in the 15th century, is stated, by the musical historians of Germany, to have been a very skilful performer.

HOHLFELD, a mechanic of Berlin, is worthy of mention in this work as the projector of two curious musical inventions. The first is a machine which writes down the notes as the performer plays them on the harpsichord. It is true that the Rev. Mr. Creed, an Englishman, had written a paper on the same subject in the *Philosophical Transactions* for the year 1747, and that Ungel, a German, had, in 1751, also written on the possibility of constructing such a machine, still Hohlfeld has the credit of being the first who put the idea in execution. The celebrated Euler having accurately explained to him the proposed mechanical problem, he succeeded quickly

in manufacturing the machine, and soon presented it to the academy at Berlin. It consisted in two cylinders, applied to the piano-forte in such a manner, that the one received the music paper, which was given out again by the other, the notes played during the time having been marked in small dots on the paper in such a way that they could subsequently be written in regular notes. This process, however, being still attended with difficulties, the academy gave its simple approbation of the ingenuity of the machine, and awarded a small sum to the constructor, who, a few years afterwards, took it to a country-house near Berlin, where it was consumed by fire. The second invention of Hohlfeld was an instrument in the form of a piano-forte, presented to the king of Prussia in 1754. It is mounted with catgut strings, under which is a horse-hair bow, put in motion by a small wheel, small hooks being attached to the keys of the instrument to draw the strings towards this bow. This last invention has been lately very much improved upon, as may be seen from one of the *Gazette di Milano* of the year 1823, where is announced a new instrument called the *violicembalo*, professedly invented by abbate Gregorio Trentin, of Venice. It is described as a piano-forte, and played by a bow. It has been rewarded by the gold prize-medal, and is patronised by various amateurs and musicians, at the head of whom is Perotti, chapel-master of *Santo Marco*. The exterior form of the *violicembalo* of the abbate Trentin is the same as that of a piano-forte of six octaves. The strings are of catgut of various dimensions, of which the lowest are covered with metal wire, and each string is appropriated to a single tone. At the extremity of each key is a horizontal lever, by means of which the string is raised upwards to meet the action of the bow. This bow consists of a piece of woollen stuff, inwrought with silk threads instead of hairs, which is drawn backwards and forwards by means of two cylinders affixed to the sides, and set in motion by means of a fly-wheel, worked by the right foot.

What appears new in this instrument is as follows: 1. That in the down pressure of the key, the string is compressed between a little piece of thick leather, and retained in the same manner as the violin string between the fingerboard and the finger of the performer. 2. That in the pressure upwards of the strings, by means of a quill affixed to the lever, the greater extension of the string, which without this would take place, is avoided, as well as the impurity of the after sound.

That the formation of this instrument may have been attended with great difficulties, of which an account is given in the description of it, and that in overcoming them, much perseverance was necessary, cannot be doubted; particularly as the arrangement itself, as described by the inventor, appears sufficiently complicated.

The editor of the *Harmonicon* considers the *violicembalo* to be only a revival of the *Celestina stop*, invented and performed on, thirty or forty years ago, by the late Mr. Adam Walker, the well-known lecturer on experimental philosophy.

HOLCOMBE (Henry) was a singer in the opera, at its first introduction into this country. He did not, however, continue long upon the stage, but left it, and obtained a livelihood by teaching the harpsichord. "*Happy hours all hours excelling*," is a song of his composition, in the *Musical Miscellany*. A few years before his death he published a collection of twelve songs, yet in print, set to music by himself; among which is that of "*Arno's vale*," written by Charles, Earl of Middlesex. Holcombe died about the year 1750.

HOLDEN, (John) an English musician, and author of "*An Essay towards a rational System of Music*," Glasgow, 1770.

HOLDER, (William) doctor of divinity. Besides his eminence as a divine, and deep knowledge in music, he distinguished himself as a philosopher, mathematician, and philologer. He composed some anthems, of which three or four are preserved in Dr. Tudway's collection, in the British Museum. From the regularity and unembarrassed

arrangement of the several parts in these specimens of his composition, it is easy to discover that he had not studied and practised counterpoint in the superficial manner of an idle *dilettanti*, but with the application of a diligent professor.

He published also "*A Treatise on the natural Grounds of Harmony*. Dr. Holder died in 1696, aged eighty-two.

HOLDER, (JOSEPH WILLIAM) bachelor of music at Oxford, was born in the year 1765, in the parish of St. John's, Clerkenwell, London, of respectable parents, and is, by his father's side, a real descendant of cardinal Wolsey. Having shown an early disposition for music, he was, at the age of seven years, and through the interest of a particular friend, (Mr. George Courtup) admitted as one of the singing-boys at the chapel royal, St. James's, under the late and much respected Dr. James Nares, with whom he remained seven years; his conduct and assiduity, during that time, rendering him a great favourite with his master, who did every thing in his power to promote his pupil's profound knowledge in music. Indeed, the pains that were taken by that worthy man to instil the principles of the science were very evident; for, on leaving the chapel royal, Dr. Nares would not, on any account, permit Holder to study under any other master, so great was his conviction of his pupil's knowledge of the theory of music. During the last two years he was in the chapel royal he was of considerable use to his master, both in the care of the junior boys, and in assisting him in playing the organ at the chapel royal. It was at this period that he experienced much kindness from a gentleman, (the late major John Lemon, of the royal horse guards) who was well known as an amateur: this gentleman was extremely desirous of having Holder as a musical companion, but Dr. Nares strongly opposed it, and it was ultimately given up. On leaving the chapel royal, he remained with his father between two and three years, studying and practising regularly *twelve hours* a day, which his father compelled him to do. During this time, he became assistant to the late Mr. Reinhold, and played the organ at St. George the Martyr, Queen-square, London. He was then appointed organist of St. Mary's church, Bungay, in Suffolk, where he remained seventeen or eighteen years. From that time, he removed into Essex, near Chelmsford, were he now resides. In the year 1792, he took his bachelor's degree in music at Oxford, under the late Dr. Philip Hayes; he was admitted an honorary member of the royal academy of music, and was one of the examiners of the pupils for admission to that establishment; he was also unanimously elected an honorary associate of the Concentores society. These distinguished honours were particularly flattering, as they were conferred without his knowledge. Holder's works are numerous, both vocal and for the piano-forte: amongst them are, "*A Collection of Glees and Canons, for three, four, and six Voices,*" dedicated to John Lemon, Esq. "*O dear, what can the matter be, with Variations;*" this little work has long been a favourite. "*A second Collection of Glees and Songs,*" dedicated to Sir Patrick Blake, Bart. "*A third Collection of Glees,*" dedicated to Charles Barnwell, Esq. "*A Grand Duet,*" Op. 18, dedicated to the Misses Wynne. "*A Collection of Preludes,*" Op. 26; this work has been through two editions. "*A Military Divertimento,*" Op. 27, dedicated to General Cowell. "*Sonata,*" Op. 29; this work is a favourite, and dedicated to Mrs. Woods. "*Trio for three Performers on one Piano-forte,*" Op. 31, dedicated to the Misses Thorold. "*Sonata,*" Op. 34, dedicated to Mrs. Sutton. "*Sonata,*" Op. 38, dedicated to Mrs. Beauchamp. "*Borehamian Divertimento,*" Op. 39, dedicated to Miss Smith. "*Ariette, with Variations,*" Op. 40, dedicated to Miss Fitzsimmons. "*Le Retour de Ghent,*" Op. 53, dedicated to Miss Jerningham. "*Sonata,*" Op. 56, dedicated to Mrs. Tower. "*Trio for three Performers on one Piano-forte,*" Op. 60, composed expressly for the Misses Urquhart. "*God save the King, as a Grand Duet for two Performers on one Piano-*

*forte,*" dedicated to Miss Tufnell. "*Caller Herring, arranged as a Rondo,*" dedicated to the Misses Tower. "*Thro' the wood laddie, arranged as a Rondo.*" "*Ally Croker, arranged as a Rondo.*" "*Light as thistle down, arranged as a Rondo.*" "*Step as soft as zephyrs dying, arranged as a Rondo.*" "*We're a' noddin, arranged as a Rondo.*" "*The Campbells are comin, arranged as a Rondo.*" "*Comin thro' the Rye, arranged as a Rondo.*" "*My native highland home, arranged as a Rondo.*" "*The Bequest, arranged as a Rondo.*" "*Over the water to Charlie, arranged as a Rondo.*" "*Rose d'Amour, arranged as a Rondo.*" "*Air Martial, arranged as a Rondo.*" "*Peggy Brown, arranged as a Rondo.*" "*The land o' the leal, arranged as a Rondo.*" "*The Spinning-wheel, arranged as a Rondo.*" Holder has arranged very many of Handel's celebrated *choruses* as *duets*, and the same *choruses* to *single pieces;* likewise a *mass* for three voices, composed expressly for the community at New Hall. Besides the above works, he has composed several canons, glees, *Te Deums*, and many anthems.

HOLLAIND, a professor of the harpsichord at Paris, published there some light music for his instrument previously to the year 1781.

HOLLAND, (JOHANN DAVID) conductor of the music at the cathedral of Hamburgh, was born in 1746. He composed, about the year 1780, the music of an oratorio called "*The Resurrection of Jesus Christ:*" he also published some instrumental music and songs. The last of his works is dated in 1790.

HOLLBUCH, (JOHANN SEBASTIAN) author of a good didactic work, entitled "*Tonsystem, abgefatzt in einem Gespräche zweyer Freunde,*" Mentz, 1792. He also composed some instrumental music, published at Manheim and Amsterdam.

HOLLMEYER, a musician at Vienna, published some instrumental music there in the year 1798.

HOLMES, a celebrated English performer on the bassoon. He performed at Salomon's concerts in 1793, and for many years afterwards at all the principal concerts and music meetings in this country.

HOLMES, (JOHN) an organist of Salisbury cathedral, at the beginning of the seventeenth century. Some of his part-songs are to be found in a work called *The Triumphs of Oriana*, published in London in 1601.

HOLZBAUER, (IGNAZ) chapel-master to the elector palatine, was born at Vienna in 1718. He first studied counterpoint under the celebrated Fux, and afterwards made two journeys to Italy; in the second of which he resided nearly two years at Milan. On his second return to Vienna, in 1745, he was nominated *chef-d'orchestre* at the court theatre. He had, at the same time, the opportunity afforded him of applying his great talents to the composition of a great number of works for the church, as well as theatre. In 1751, he was invited by the duke of Wurtemburg to Stuttgard, and appointed his first chapel-master. In 1753, he was charged with the composition of the music for the pastoral opera, "*Il Figlio delle selve,*" which was to be performed at the opening of a new theatre. This composition had such success, that the elector gave him, the same year, the places of chapel-master and composer at Manheim. There he commenced his career by setting several Italian operas. In 1756, he undertook a third voyage to Italy, principally with a view of becoming acquainted with the music performed at the pontifical chapel in Rome. He soon again returned to Germany. In 1757, he was charged with the composition of a new opera for the theatre royal at Turin, where he in consequence went, and gave his "*Niteti,*" which was very successful. The following year he brought out at Milan "*Alessandro nell' Indie,*" which was enthusiastically received, and was performed for thirty successive nights. In 1776, he composed his opera of "*Gunther von Schwarzburg,*" for the theatre at Manheim, which met with the greatest success: it was the only German opera he wrote. He died in 1783. Others of his works, no

named above, are "*Isaaco,*" and "*La Betulia Liberata,*" two oratorios, with many masses, motets, &c. for the church; also the three operas, "*La Clemenza di Tito,*" "*Le Nozze d'Ariana e di Bacco,*" and "*Tancredi.*" He further wrote very numerous instrumental pieces, amounting, according to Gerber, to no less a number than two hundred and five.

HOLZBOGEN, (CLEMENS FRANZ) chamber-musician to the duke of Bavaria, was a celebrated violinist at Munich. Dr. Burney, who heard his performance, states, that he had more animation in his playing than could be expected from a pupil of the Tartini school, which was generally distinguished rather by the delicacy and finish of its style, than by vivacity of execution. Holzbogen composed well for his instrument, though he published only one *concerto*. He died in the year 1785.

HOLZER, one of the best performers on the harpsichord in Germany, towards the close of the last century, published at Leipsic, in 1779, a collection of songs, which are much admired.

HOLZER (JOHANN) is believed by Gerber to be an organist at Vienna, and is probably the same composer as the last mentioned. He has published in the above town "*Trois Sonates pour Piano-forte, Violon, et Violoncello,*" 1800. "*Trois Sonates pour Piano-forte, Violon, et Violoncello,*" 1801. "*Trois Airs variés pour Piano-forte, avec Violoncello Obligato, Nos. 1, 2, 3,*" 1802. "*Trois Sonates pour Piano-forte, avec Violon et Violoncello, Op. 7, Nos. 1, 2, 3,*" 1803.

HOMATI, (TOMASO) an Italian composer, probably of the sixteenth or seventeenth century, published a collection of masses and psalms for eight voices.

HOME (GEORGE) was a doctor of divinity at Canterbury, and published, in 1784, a work entitled "*The Antiquity, Use, and Excellence of Church Music.* (Rivington.)

HOMILIUS, (GODEFROI AUGUSTUS) chapel-master of the three principal churches, and singer at the school of the Holy Cross, at Dresden, was born at Rosenthal, on the frontiers of Bohemia, in 1714. He was one of the greatest organists of the last century, and also highly celebrated for his sacred compositions. Among his numerous excellent works for the church, there have only been printed his cantata on the passion of our Saviour, in 1775; the rejoicing of the shepherds on the birth of Jesus, in 1777; and some motets, in the collection published in six volumes by chapel-master Hiller.

HOMMERT, a musician in the private band of his late majesty George III., published, among other works, "*Three Concertos for the Piano-forte,*" dedicated to the duke of York, Op. 1, London, 1790, and "*Six Sonatas for the Piano-forte,*" dedicated to the queen, Op. 2, London, 1790.

HONICKE, (JOHANN FRIEDRICH) a musician, and *chef-d'orchestre* for twenty-five years of the theatre at Hamburgh, composed, in 1784, the music of an opera, entitled "*Le Mariage par Amour,*" and some other vocal pieces. He also published a musical journal, consisting of a collection from the German and French operas, arranged for the piano-forte. He died in 1809.

HONORIO, (RONUALDO) a monk, and composer of masses, psalms, litanies, &c. about the year 1642.

HONSLEY, composer of a German operetta, called "*Ritter Willibald,*" published in 1794.

HOOF, (W. G.) composer of "*Trois Quartets pour deux Violons, Tenor, et Violoncello,*" Op. 1, announced in Traeg's Catalogue for 1799.

HOOGH, (DIRK VANDER) a Dutch musician, and author of a didactic work entitled "*De Gronden van het Vocaal Muzyk.*" Amsterdam, 1769.

HOOK (JAMES) was born at Norwich, in the year 1746, and was instructed in the first principles of music by Garland, an organist in that city. His early attachment to the art, by which he has rendered himself so popular in this country, was not more remarkable than has been the immense number of his musical productions. These, which amount to more than a hundred and forty complete works, consist chiefly of

musical entertainments for the theatres, concertos, sonatas, and duets for the piano-forte, an excellent instruction book for that instrument entitled "*Guida di Musica*," an oratorio entitled "*The Ascension*," written in 1776, and more than two thousand songs.

Shortly after Hook's first arrival in London, he appears to have been engaged as organist to Mary-le-bone gardens, and he was subsequently invited to accept of a similar situation at Vauxhall, which he held between forty and fifty years, and with what repute, all the visitors of those gardens are well acquainted. He was also, for several years, organist of St. John's church, Horsleydown. The principal of his operatic pieces are, "*Cupid's Revenge*," Arcadian pastoral, 1772. "*Lady of the Manor*," comic opera, 1778. "*Too civil by half*," farce, 1783. "*Double Disguise*," musical entertainment, 1784. "*Fair Peruvian*," comic opera, 1786. "*Jack of Newbury*," opera, 1795. "*Wilmore Castle*," comic opera, 1800. "*Soldier's Return*," comic opera, 1805. "*Catch him who can*," musical farce, 1806. "*Tekeli*," melodrama, 1807. "*Music Mad*," dramatic sketch, 1807. "*Siege of St. Quintin*," drama, 1808. Hook died several years since, and left two sons, the Rev. Dr. Hook, prebendary of Winchester, and Theodore Edward Hook, author of several popular dramas, and a gentleman otherwise well known to the public.

HOOPER, (EDMUND) organist of Westminster abbey, and gentleman of the chapel royal, (where he also acted as organist) was one of the composers of the psalms, in four parts, published in 1594, and some of the anthems in Barnard's collection. He died in 1621.

HORMANN, (J.) a musician at Vienna, published there some music for the piano-forte in the year 1800.

HORN, (CHARLES FREDERICK) a native of Germany, came to London in the year 1782, where he was kindly received by his late excellency the Saxon ambassador, Count Brühl, and recommended by him to the late marquis of Stafford, to instruct in music the ladies Leveson Gower. He then dedicated his first work, "*Six Sonatas for the Piano-forte*," to lady Charlotte, (the present duchess of Beaufort.) In the year 1789, he had the distinguished honour of being recommended by lady Caroline Waldegrave, and his friend Mr. Clementi, to her late majesty queen Charlotte, to instruct the princesses in music, which he did till the year 1811; he was also commanded to attend twice a week on her majesty, from 1789 to 1793.

Horn has been very eminent as a teacher of the piano-forte and thorough-bass, and has composed for his instrument various sonatas, and also "*Twelve Themes, with Variations, with an Accompaniment for Flute or Violin.*"

HORN, (CHARLES EDWARD) son of the preceding, was born in the year 1786, in the parish of St. Martin's, London. He was educated for the musical profession by his father, but, at the age of twenty-two, finding his voice much improved, he resolved to take singing lessons of the celebrated Rauzzini, then residing at Bath, and to whom he accordingly went for that purpose; but, unfortunately, owing to Rauzzini's ill health, of which he soon after died, Horn had not more than five or six lessons. They, however, were of essential service to him, and he still purposed cultivating concert singing, but soon found it neither met his wishes, nor answered his expectations in a pecuniary point of view; upon which he at length resolved to appear before the public as a theatrical vocalist, on the opening of the English Opera-house, and to make his *début* in the opera of "*Up all Night.*" Mr. Arnold (the proprietor) knowing Horn's talent for composition, presented him at the same time with a melodrama, opera, &c. &c., which latter was not so successful as his hopes had anticipated; soon after, however, he produced another piece, called "*The Bee-hive*," which amply repaid him for past disappointments by the flattering reception it met with. At the close of that season he quitted the stage, and did n

return to it till 1814. He then appeared at the English Opera-house as the *Seraskier*, in the *Siege of Belgrade*, in which part he was eminently successful, having greatly improved his voice by long practice, and the assistance of T. Welch. From that time to the present, he has been ranked among the principal singers of the metropolis. Besides the before-mentioned works, Horn has composed the whole or the greatest part of the music in the following operas: "*Persian Hunters.*" "*The Magic Bride.*" "*Tricks upon Travellers.*" "*Boarding House.*" "*Godolphin, the Lion of the North.*" "*Rich and Poor.*" "*The Statue.*" "*Charles the Bold.*" "*The Woodman's Hut.*" "*Dirce.*" "*Annette.*" "*Devil's Bridge,*" with Mr. Braham. "*Elections.*" "*Nourjahad.*" "*M. P.,*" arranged for Mr. T. Moore. "*Lalla Rooke,*" brought out in Dublin. "*The Wizard,*" and "*Philandering.*" He has also published many songs and canzonets.

HORN, (Henry) an eminent performer on the harp, was born at Paris in the year 1789, of German parents. He received the rudiments of his education in that metropolis, and came to England at ten years of age, when he was placed under the tuition of Jean Baptiste Mayer, with whom he remained seven years. In the year 1805, he made his first appearance at the oratorios, and continued his public performances till the year 1808, after which period he received further instructions from Jean Elouis, (a harpist of the first celebrity) during the space of four years. With Elouis, he also made a professional journey through Scotland and Ireland with great success.

Horn returned to London in 1812, and was immediately engaged for the Bath concerts, where he had the honour of first introducing to the public, Erard's double movement harp, the mechanism of which was the admiration of all the artists and amateurs. On his return to the metropolis, he had an opportunity of introducing this beautiful instrument before a London audience at the King's theatre, and was received with the most flattering applause; since which time he has continued his professional career, patronised by a numerous connection. Henry Horn's publications for the harp are, "*Rudiments for the Single and Double Movement Harp.*" "*Swiss Melodies, Nos.* 1, 2, *and* 3." "*Ouverture d'Albert et d'Adélaide.*" "*The Storm, Rondo.*" "*La Chasse, Rondo.*" "*Le Prince Troubadour.*" "*La Surprise de Diane.*" "*Koseluk's Ballad.*" "*Ah! perdonna.*" "*Bavarian Air.*" "*Copenhagen Waltz.*" "*Je t'aime tant.*" "*Polonoise.*" "*Nouvelle Tyrolienne.*" "*Four select Airs, with Variations,*" and "*Fifteen Airs and Preludes.*"

HORN, (Franz) a doctor of philosophy at Brunswick, has written several musical papers, in the *Leipz. Mus. Zeit.*, since the year 1801.

HORN, (Johann Casper) a doctor of laws, and scientific musical amateur, in the latter part of the seventeenth century. He wrote a work in four parts, called "*Parergon Musicum,*" consisting chiefly of music, in the popular style of his time, also several other works, which bear date from the year 1664 to 1681.

HORNCASTLE, an English tenor singer, eminent as a performer in glees. He is said to possess a philosophical, as well as a scientific, understanding of his profession.

HORSLEY (William) was born in London, in 1774. In his youth, he was remarkably unhealthy, and, owing to this circumstance, to family misfortunes, and to other causes, his general education was neglected, and he arrived at the age of sixteen before it was finally resolved that he should pursue music for a profession. At that period, he was articled for five years to Theodore Smith, who was esteemed to be a good piano-forte player, and who claimed to be the first who introduced duets for that instrument into this country. Smith's theoretical knowledge was very limited. He was, besides, passionate and indolent to an extreme degree, and entirely neglected the instruction of his pupil, who was, at all times, most happy to escape from his violence.

However, while with Smith, the subject of our present article made several valuable acquaintances, who had a vast influence on his future pursuits. In particular, he became very intimate with the three brothers, Jacob, Joseph, and Isaac Pring, and from them he first imbibed that love for vocal music which he has ever since cherished.

Joseph Pring having obtained the situation of organist in the cathedral at Bangor, removed thither, and his brother Isaac soon afterwards went to Oxford, where he died, after having been organist at the new college for some time. Horsley's great intimacy, therefore, was chiefly confined to Jacob Pring, from whose kindness and friendship he derived advantages, which he has never failed to acknowledge. In 1799, he had the misfortune to lose his estimable friend; but, previously, he had procured an introduction to Dr. Callcott; and the example of those two excellent musicians, and his constant intercourse with them, had determined him more particularly to the practice of glee writing. At this time his ardour for composition was very great, and every moment which he could spare from his occupation as a teacher was devoted to it.

Besides glees, he wrote services in five, six, seven, and eight parts, "*Two Anthems,*" in twelve real parts, and a "*Sanctus,*" for four choirs. He also employed himself much in the construction of canons, and found considerable improvement in the exercise of that difficult species of writing. In 1798, he suggested to his friends, Dr. Callcott and Pring, a plan for the formation of a society, the object of which should be the cultivation of English vocal music. The members met for the first time in that year, and, on the suggestion of Mr. Webbe, took the name of *Concentores Sodales,* under which title it has continued to the present day.

The establishment of this society was of great advantage to Horsley. It introduced him to an acquaintance with several eminent professors; and, as each member was to preside in turn, and furnish music for the day, it gave a new stimulus to his exertions. About the same period, he was introduced by Dr. Callcott to the committee of the Asylum for female orphans, and was accepted by them as assistant organist of the institution. On this occasion, he resigned his situation of organist of Ely chapel, Holborn, which he had held for some years. He now began to employ himself in vocal compositions with instrumental accompaniments, and set, among other things, "*Smollett's Ode to Mirth,*" "*The Cantate Domino,*" and an anthem to words beginning, "*When Israel came out of Egypt,*" with which he took his bachelor's degree in 1800, at Oxford.

His time was now much occupied by his pupils; nevertheless, when the Vocal concerts were revived, in 1801, he applied himself with fresh diligence to composition, and furnished the managers of those concerts with many new works. This he was particularly induced to do, not only from his love to the art, but from his great intimacy with Harrison and Bartleman; and till the death of the former, he was the most copious and the most successful among the native contributors to their undertaking.

In 1802, Dr. Callcott resigned his situation at the Asylum, and Horsley, having been recommended by the committee to the guardians at large, was chosen to succeed the doctor, without any opposition. He continued to perform the whole duty at the Asylum till 1812; when Belgrave chapel, in Halkin-street, Grosvenor-place, being finished, he accepted the office of organist in it, and an assistant being allowed to him at the Asylum, he has ever since held both situations.

For many years, a very large portion of his time has been occupied in giving instruction; but the remainder he devotes, with unabated assiduity, to the study of his art, and to the practice of composition. His published works bear but a small proportion to those which he has in manuscript. These consist of the services, odes, and anthems already mentioned; "*Three Symphonies for a full Orchestra,*" which were several times performed at the Vocal co

certs; several trios for violin and violoncello; and a great collection of single pieces, consisting of glees, canons, songs, duets, &c. His published works are: "*Three Collections of Glees, Canons, and Madrigals, for three, four, five, and six Voices:*" "*Six Glees for two Trebles and a Bass:*" "*A Collection of forty Canons, of various Species.*" This work the author has inscribed to his friend Clementi, in language which shows his respect and admiration for that great master. He was likewise a great contributor to the "*Vocal Harmony,*" published some years since by Clementi and Co.

That splendid work contains fifteen or sixteen glees, which were purposely composed for it by him. To these publications may be added single glees, songs, &c., most of which will be found in the following list.

Horsley has occasionally employed himself in writing for the piano-forte, chiefly, however, with a view to the improvement of the younger class of students. His works for that instrument consist of "*A Set of easy Lessons, containing familiar Airs.*" "*Six Sonatinas for the Use of his Pupils, with the leading fingering carefully marked.*" "*Three Waltzes for two Performers.*" "*Three Sonatas, composed for the Hon. Miss Ponsonby.*" "*Sonatas, Nos.* 1 *and* 2." These are intended as part of a series, to be published from time to time. He has also printed "*An Explanation of the Major and Minor Scales,*" accompanied with exercises calculated to improve the hand. Of this work, we believe, he is now preparing a second edition.

HORSTIG, (Carl Gottlob) a German Lutheran clergyman at Bucheburg, is celebrated as a scientific amateur of sacred music, and has written many works on that subject since the year 1792. (See *Leipz. Mus. Zeit.* from 1798 to 1802.)

HORZIZKY, private secretary to prince Henry of Prussia, at Rheinsberg, from the year 1780 to 1795. He composed fourteen French operas and other vocal music, all of which have remained in manuscript, except some of his airs which were published by J. A. Niclas, in a collection entitled "*Choix d'Airs de plusieurs Opéras, arrangés pour le Clav.*" 1790.

HOSPINIAN, (Rudolph) a Swiss theologian, died at Zurich in 1626. He wrote a work entitled "*De templis, i. e. de origine, progressu, usu et abusu templorum rerumque omnium ad templa pertinentium.*"

HOSSA, (Franz) a violinist and excellent performer on the tenor, probably at present resident at Vienna.

HOSTE, (L.) a composer of madrigals, published at Milan in 1554.

HOSTIE, a clarionetist in the band of the duke of Montmorency in Paris, in 1788, published six duos and a concerto for his instrument, with accompaniments.

HOTTETERRE, called the Roman, from being born in that city, was chamber-musician to the king of France at Paris, in 1710, and considered the best flutist of his time, and a good composer for his instrument. Among his works are "*Principes de la Flute traversière, de la Flute à bec, et du Hautbois.*" This book was published at Paris about the year 1707, and republished at Amsterdam in 1708-1710, and in the Dutch language in 1728. 2. "*L'Art de préluder,*" Paris, 1722.

HOWARD, (Samuel) doctor of music, was educated in the chapel royal, London, and was not more esteemed for his musical talents than beloved for his private virtues, being ever ready to relieve distress, to anticipate the demands of friendship, and to prevent the necessities of his acquaintance. He was organist of the churches of St. Clement Danes and St. Bride. His ballads were long the delight of natural and inexperienced lovers of music, and had at least the merit of neatness and facility to recommend them. He preferred so much the style of music of his own country to that of any other, that nothing could persuade him out of a belief that it had not, up to his time, been excelled.

He died in 1782, and was succeeded in his situations of organist of St. Clement's by Thomas Smart, and of St. Bride's by Thomas Potter, the son of the flute-maker of that name.

HOWELL (THOMAS) was born at Bristol in 1783. His father was a celebrated performer on the flute, and was the first person who opened a regular establishment for the sale of instruments and music at Bristol. At the age of fourteen, young Howell was apprenticed to his father, and being naturally fond of music, practised it, for its own sake, when his other various occupations would permit. He had some masters, such as they were; but in reality received more solid information on the science from a few casual interviews with Dr. Busby, than from all the regular lessons he took from others. Early in life he was employed as a teacher, and remarking, what he considered the desultory manner in which the various books of instruction were written, and being also desirous of rendering himself useful in his profession, he frequently took occasion to write down definitions and examples calculated to elucidate and remove difficulties as they arose in the mind of his pupils. In many cases he had the mortification to be questioned by the parents of his scholars, who, unfortunately for the teacher, were, in these instances, ignorant of the science of music. "Is there nothing *printed,* Mr. Howell, that would supply the information you are taking so much pains to *write?* if so, would it not be better to let my daughter have it, as writing down occupies a considerable portion of the time allotted for your lesson?" His feelings were not a little wounded on such occasions, till at length he determined on publishing what he considered an improved mode of instruction. He first applied the work to his eldest daughter's instruction, whose comprehensive mind indicated itself at so early a period of life, that he was induced to commence teaching her the rudiments of music at the age of four years; which he so conducted as to cause it to be amusing to her rather than an irksome task. One of the plans he invented for this purpose, was the "*Musical Game,*" since published, for teaching the degrees in the treble and bass clefs, and this he found to answer his most sanguine expectations. As the child's astonishing abilities expanded, and called for new matter for study, he continued writing and composing for her, which caused his work to proceed with regularity, and was a strong excitement for him to persevere in his undertaking. His instructions were repaid by a most extraordinary progress: at the age of eight years, the child could play almost any thing that was put before her. When she was between fourteen and fifteen, she was at a party, where being requested to play, and not having provided any music for the occasion, a concerto was presented to her with which she was totally unacquainted; there being several amateurs present, the accompaninents were played, and the piano part executed by the child to the astonishment of the auditors. Her extemporary performances also exhibited a richness of fancy combined with a refined taste and judgment that seemed far beyond the powers of one so young. In addition to her musical abilities, her mind was highly cultivated and her manners unobtrusive; she was fond of philosophical pursuits, and possessed of the highest sense of honour and integrity. In the course of one fatal week's illness, from typhus fever, the unhappy father was bereaved of this inestimable treasure. She was born in 1807, and died in 1822.

Howell is at present engaged in writing "*Instructions for the Violin,*" which he intends conducting on similar principles to those of his "*Practical Instructions for the Piano-Forte;*" that work having been highly praised by the musical reviewers, for its clearness of definition and closeness of precept and example. He has further composed and published several very pleasing rondos for the piano-forte. (Goulding's Cat.)

HOYLAN (JOHN) is the son of a respectable manufacturer of cutlery in the town of Sheffield, in Yorkshire. He was born in 1783, and early in life evincing a taste for music, he was placed under the tuition of William Mather, the organist there, whom he succeeded, in 1808, as organist of St. James's church; which situation he held till 1819, when he was induced, fro

pressing solicitations, to remove to Louth, in Lincolnshire, a teacher of music being much wanted in the schools of that neighbourhood. A short time after his settling there, the organist's situation became vacant by the death of Hill, when, after a competition with three other candidates, it was decided in Hoylan's favour, and he was accordingly chosen to fill the situation. He is the author of several anthems and pieces of sacred music, amongst which is the very popular tune to "*Merrick's Version of the Hundred and Fiftieth Psalm, with appropriate Interludes,*" published by Goulding and Co. Amongst his piano-forte works are, "*The Highland Fling Rondo,*"(Goulding and Co.) "*Three Waltzes and Polonoise,*" (Clementi and Co.) "*Les Enfans de Brunswick, Quadrilles,*" (Mayhew and Co.) "*Andante and Polacca,*" (Mayhew and Co.) "*Think not resentment lingers,*" song, (Goulding and Co.) "*If thou hadst e'er strayed,*" (Mayhew and Co.) "*The land o' the leal,*" (Mayhew and Co.) &c.

HOYLE, (JOHN) author of a work entitled "*A complete Dictionary of Music, containing a full and clear Explanation, divested of technical Phrases, of all the Words and Terms, English, Italian, &c. made use of in that Science, speculative, practical, and historical.*" (Symonds, London, 1790.)

HUBATSCHEK, a German composer of operettas, at Gotha, about the year 1791.

HUBER, (PANCRACE) a violinist and ballet-master to the court at Vienna in 1772, published at Paris "*Six Duos for Vn. and T.*" Op. 1, and subsequently, at Lyons, "*Four Quatuors for Fl., V., T., and Bass.*" Dr. Burney, in his travels, speaks highly of the compositions of Huber.

HUBERT, or properly UBERTI, (ANTONIO) a sopranist at the opera at Berlin, was born at Verona about the year 1697. He was much admired in his adagios, and was a pupil of the school of Porpora, for which reason he was called in Prussia, *Porporino*. He died in 1783.

HUDEMANN, (LUDWIG FRIEDRICH) doctor of laws at Hamburgh, in 1732, was an excellent theoretical and practical musician, and also a poet. In a published volume of his poems, is a prefatory essay on the advantages of the opera above tragedy and comedy.

HUDSON, (ROBERT) bachelor of music, and born in 1732, was during many years senior member of his majesty's chapel royal and of St. Paul's cathedral. He was admitted vicar-choral of St. Paul's in 1756, and a gentleman of the chapel royal in 1758. Hudson was almoner of St. Paul's, and master of the choristers from 1773 till 1793, and composed a very pleasing service, which is still performed in that cathedral. He was also music-master of Christ's hospital, and composed many hymns for that institution. In his younger days, he sang at Ranelagh and Mary-le-bone gardens. He died in the year 1815. His remains were interred in St. Paul's cathedral.

HUEBER, (WENDELINUS) organist and composer at Vienna, published there, in 1650, "*Cantiones sacræ, 1, 2, et trium Vocum cum Basso ad Organ.*"

HUEBSCH, (JOHANN GEORG GOTTHELF) a teacher of mathematics in Germany about the middle of the last century, published, mostly between the years 1764 and 1767, many critical works on composition, the manufacture of instruments, and various curious musical questions. He died in 1773, in the eightieth year of his age.

HUGO, a priest at Nieutlingen, in Suabia, died about the year 1332, and left a manuscript entitled "*Flores Musicæ omnis Cantus Gregoriani,*" which was published at Strasburg, by John Pryss, in 1488.

HUGOLINUS, (VINCENZO) chapel-master of the Vatican at Rome, was born at Perugio. He appears to have been one of the best church composers of the seventeenth century. Among his works are "*De Musica.*" "*Quatro Motetti Concertini.*" "*Motetti e Salmi à due e tre chori.*" "*Due Madrigali à 5 voci.*" "*Messe e Motetti à due e tre chori.*" And "*Salmi à due e tre chori.*"

HUGOT, (A.) flutist at the comic opera

at Paris, and professor of his instrument at the conservatory, was an excellent performer. In an excess of brain fever, in the year 1803, he wounded himself several times with a knife, and threw himself out of a window of the fourth story of a house into the street. He was at the time forty-two years of age. There was another flutist at Paris about the same time, called the elder Hugot, but the principal published works are by A. Hugot. Among them are the following: "*Méthode de Flute :*" this work was written jointly by Hugot and Wunderlick, and was adopted by the conservatory. "*Six Duos Concert. pour 2 Fl.*" Op. 1, 1798. "*Six Duos Concert. pour 2 Fl.*" Op. 2. "*Six Duos Concert. pour 2 Fl.*" Op. 3. "*Six Airs variés, pour Fl. avec B.*" "*Three Trios à 2 Fl. et B.*" Op. 6. "*Three Trios à 2 Fl. et B.*" Op. 7. "*Six Sonat. pour Fl. et B.*" Op. 8. "*Six Duos Concert. pour 2 Fl.*" Op. 9. And "*Quatre Concertos, pour la Fl., Nos.* 1, 2, 3, 4," 1797 to 1802.

HULLMANDEL, (Nicholas Joseph) nephew of the celebrated Rodolphe, was a very eminent pianist. He formerly resided at Paris, which capital he was obliged to fly in the French revolution, on account of his political opinions. He then settled in London, where he continued till his death, which took place in 1823, at the age of seventy-two. Among his works are "*Douze Trios de Piano,*" Ops. 1 and 2. (Paris, 1780.) "*Three Sonatas for P. F. with Acct. for V.*" Op. 3. (London.) "*Three Sonatas for P. F. with Acct. for V.*" Op. 4. "*Three Sonatas for P. F. with Acct. for V.*" Op. 5. (London.) "*Six Sonatas,*" Op. 6. "*Three Sonatas, with V. Ob.*" Op. 8. And "*Sonata V. Ob.*" Op. 10. (London, Vienna, and Paris.) Hullmandel wrote also the article *Clavécin* in the *Encyclopédie Méthodique.* The celebrated Greatorex says of him, "He is the first composer who so united the parts of his sonatas, as to prevent their servile repetition: an intermediate passage in them frequently connects the two parts into one."

HUME, (Tobias) a scldier by profession, but an excellent performer on the viol da gamba, published, in 1607, and dedicated to Anne, the queen of James I., a collection of songs, entitled "*Captain Hume's poeticall Musicke, principally made for two Basse-violls, yet so construed that it may be plaied eight several waies upon sundrie Instruments, with much facilitie.*"

HUMMEL, (Johann Nepomuk) chapel-master to the duke of Saxe Weimar, resides at Vienna, where he was born in the year 1780. He is one of the most celebrated living pianists and composers for that instrument. He was a pupil of Mozart, Albrechtsberger, and Salieri. When only nine years of age, he performed at a concert given by Mozart in Dresden, and in the following year he played in public at Cassel; in both of which places he was received with enthusiasm. He passed the years 1791 and 1792 in England, where his Op. 1 was engraved on copper, and dedicated to the queen. In 1793, he returned to Germany, where, in that and the following year, he performed at various of the principal towns; till at length he returned to Vienna, where he has since applied himself more to composition than to playing in public. The scientific skill of his works is every where acknowledged, and some persons go so far as to rank his compositions with those of Haydn, Mozart, and Beethoven. His music is in general extremely difficult, but yet by no means deficient in melody. Among his principal works are the following: Instrumental: "*Variations to La Belle Catherine, the Ploughboy, and a German Air,*" Op. 1. (London, Preston.) "*Vars. to Lass of Richmond Hill and Jem of Aberdeen,*" Op. 2. (London, Preston.) "*Airs var. pour le Clav.*" Op. 3. (Offenbach, 1793.) "*Three Sonatas for the P. F., with Acc. for Fl. and V.,*" dedicated to the Queen. Op. 5. (London, Preston.) "*Ariette favor. de l'Opéra Castor et Pollux, Var. pour le Clav. avec. Accomp. de deux V., deux Fl., deux Cors, A. et B.*" Op. 6. (Offenbach, 1799.) "*Gr. Sinf. à l'Occasion du Couronnement de S. M. Paul I. à Moscow, arrangée pour Clav. et Fl. par*

*Lütgert.*" "*Three Fughe p. il p. Cemb.*" Op. 7. (Vienna, 1800.) "*Sonate, pour le P. F.*" No. 13. (Vienna, 1803.) "*Gr. Trio, pour le P. F., V., et Vc. Concert.*" Op. 12. "*Fantasie pour le P. F.*" Op. 18. (Vienna, 1805.) "*Brilliant Rondo,*" Op. 50. "*Concerto in A minor,*" Op. 85. "*The Celebration of the Birth and Day of Christening of Parents, with Acc.*" Op. 73. "*Gr. Quintetto,*" Op. 74. "*Gr. Quintetto,*" Op. 87. "*Gr. Quintetto,*" Op. 97. "*Trio for P. F., V., and Vc.*" Op. 22. "*Trio in G for Do.*" Op. 35. "*Trio in G. for Do.*" Op. 65. "*Adagio, Vars. and Rondo, on a Russian Theme, for P. F., Fl., and Vc.*" Op. 78. "*Grand Trio in E major for P. F., V., and Vc.,*" dedicated to J. B. Cramer, Op. 83. "*Grand Trio for Do.*" Op. 93. "*Grand Trio for Do.*" Op. 94. "*Divertissement in E flat, for four hands,*" Op. 51. "*Sonata in E flat with V. or T.*" Op. 19. "*Sonata in D, with V. or F. Obl.*" Op. 50. "*Sonata in A, with V. or Fl. Obl.*" Op. 64. "*Sonata in G,*" Op. 60. "*Grand Sonata,*" Op. 20. "*Grand Sonata in C,*" Op. 30. "*Grand Sonata,*" ded. to the grand-duchess Maria Paulowna. "*Caprice in F.*" "*La Bella.*" "*Capricciosa.*" "*Preludes in all the Major and Minor Keys,*" Op. 67. "*Sappho, a Grand Heroic Ballet.*" "*Monferine, varied for P. F. and Vc. or V.,*" Op. 54. "*Vars. to the Tyrolese Air A Schüssl aind a Reinl.*" "*Five Vars. to the Air La Sentinelle.*" "*Vars. to the Romance Partant pour la Syrie.*" "*Vars. to the Air Vivat Bacchus.*" "*Ten Variations to a Theme in Armida, by Gluck,*" Op. 57. "*Vars., Adagio, and Rondo to the English Air Pretty Polly.*" "*Vars. to an original Theme in A,*" Op. 76. "*Six favourite Polonoises, Nos. 1, 2,*" Ops. 70 and 71. "*New Waltzes, No. 1 to 7.*" "*First Concerto for P. F. and V. principals,*" Op. 17. "*Second Concerto,*" Op. 34. "*Third Concerto,*" Op. 75. "*Grand Serenade as a Pot-Pourri, for P. F., V., Guit., Clari., and Bassoon, or Fl. and Vc.*" Op. 63. "*Grand Serenade as a Pot-Pourri, for P. F., V., Guit., Clari., and Bassoon, or Fl. and Vc.,*" Op. 66. "*Grand Septuor, dedicated to Maria Louisa,*" Op. 74. "*Overture to Opera Die Rüekfahrt,*" Op. 69. "*Grand Sonata, in A flat,*" Op. 92. (This is universally allowed to be one of the finest productions known for the piano-forte.) "*Three Fugues.*" "*Grand Sonata, dedicated to Haydn.*" "*Rondo,*" Op. 11. "*Le Tableau animé, divert.*" Op. 33. "*Sonata,*" Op. 81. "*Der Zauberung, a grand Pantomime.*" "*Quintet of the Negroes in the Ballet of Paul and Virginia.*" "*Pot-Pourri, Nos. 1 and 2, from the Opera Eselshaut,*" Ops. 58 and 59. "*Overture to Die Gute-Nachricht.*" "*Vars. to the favourite theme in Les deux Savoyards.*" "*Vars. to God save the King.*" "*Vars. to a Dutch Song,*" Op. 21. "*Vars. to a March in Cendrillon,*" Op. 40. "*Twelve German Dances,*" Op. 29. "*Six very easy Pieces.*" Op. 52. Vocal: "*Messe, with Organ Acc. No. 1,*" Op. 77. "*Messe, with Organ Acc. No. 2,*" Op. 80. "*Polymelo's Russian national Songs, for four solo voices, chorus, and full orchestra,*" Op. 82. "*La Sentinelle, varied for Voice, P. F., V., and Guitar Concertante, with Vc.*" Op. 71.

HUMMEL, (JOHANN BARNARD) a native of Berlin, is a pianist and good composer in his native city, where he is also proprietor of a music warehouse. He has published some pleasing compositions for his instrument.

HUMPHREY (PELHAM) was one of the first set of children of the chapel royal, after the Restoration, and was educated at the same time with Blow and Wise, under captain Cook. He was admitted a gentleman of the chapel in 1666; and distinguished himself so eminently in the composition of anthems, as to excite the envy of his master, who, it has been reported, died of grief at seeing that applause paid to his pupil, which was justly due to his merit. After Cook's death, Humphrey succeeded to his place of master of the children. He died in 1674, in the twenty-seventh year of his age.

In Dr. Boyce's collection of cathedral

music, there are two very fine anthems of Humphrey's composition, "*O Lord my God*," and "*Have mercy upon me.*" In conjunction with Blow and Turner, he composed the anthem, "*I will always give thanks.*" He wrote also many of the lines to the songs in the *Theatre of Music*, and other collections of his time, particularly that to the favourite song, "*When Aurelia first I courted.*" In Humphrey's verse anthems many new effects are produced, by modulation, and notes of taste and expression. It is somewhat remarkable that all the seven verse anthems, which Dr. Boyce has inserted in his collection, written by this plaintive composer, should be in flat keys, most of them in C and F minor, which are much out of tune on the organ, by the usual temperament of that instrument. If well sung, however, these crude chords may add to the melancholy cast of the compositions.

Several songs by Humphrey are inserted in *Musica Antiqua*.

HUMPHRIES, (John) a violinist and composer for his instrument, in London. He died in 1730.

HUNT, (Karl) chamber-musician and violinist to the court of Saxony, was born at Dresden in 1766. Among other works, he has published the following: "*Sixteen Variations for the Piano-forte, on the pastoral air Come la Rosa;*" "*Twelve Variations on Pace, mio caro sposo,*" 1792; "*Andante con* 12 *Variat.*" 1793; and "*Grandes Sonates tirées d'un Quintetto de Mozart.*"

HUNTER, (Mrs. John) wife of the celebrated surgeon of that name, was a lady endowed with a most refined taste, both in music and poetry. She wrote the words of the celebrated canzonets, set to music by Haydn; also composed many very pleasing airs, which she sang herself in a captivating style.

HUPFELD (Barnard) was born at Cassel, in 1717. He was a violin pupil of Agrell. In 1734, he went to Vienna, and some years afterwards to Italy, where he studied composition under Domenico Ferrari, Tranquillini, and Barba. He published much music for the violin.

HURKA, (Friedrich Franz) chamber-musician to the king of Prussia, was born in Bohemia, in 1762. He received his first instructions in singing at Prague, under Biaggio, where he also was attached to the choir of one of the churches. On the change of his voice to a tenor, he came to Leipsic, and after sudying further under Bandini, appeared on the theatrical boards, from which period, he was considered one of the best German theatrical and concert singers for many years. He composed and published, between the years 1789 and 1802, several collections of German songs, some of which were extremely popular. He died at Berlin, in 1805.

HURLEBUSCH, (Conrad Frederick) chapel-master to the king of Sweden, and afterwards organist of the old church in Amsterdam, was born at Brunswick, towards the close of the seventeenth century. He travelled, from the year 1715 to 1721, through Germany and Italy, and in 1723 went to Stockholm, where he had been promised the situation of organist, but was disappointed, and in consequence, shortly afterwards, returned to his native country, where, after refusing several similar offers of appointment, he at length determined on Amsterdam, in which city he resided till his death. He published much vocal and instrumental music, but surcharged with notes, and in bad taste.

HUTCHINSON (Dr.) published several beautiful glees about the year 1772, under the assumed name of Ireland. Amongst them are, "*How sleep the brave,*" three voices; "*Return, my lovely maid,*" four voices; "*To love and wine,*" three voices; "*Jolly Bacchus,*" three voices; and "*Where weeping yews,*" four voices.

HUXTABLE (Anthony) was an eminent musician and an excellent violinist. In the early part of his life, he was one of the first violins at the opera, principal concerts in London, and at the celebrated commemorations of Handel at Westminster abbey, and the Pantheon. When he retired

from London, he settled near South Molton, in Devonshire, as a professor of the violin and piano. He led all the public concerts in the neighbourhood. He died in 1818.

HUXTABLE, (CHRISTOPHER) son of the preceding, in early childhood began the piano-forte and violin, under his father's tuition, and performed in public when very young. He finished his musical studies in London, under the first masters, and performed at the public concerts during his stay there. He is, at present, organist of Barnstaple, in Devonshire, and professor of the piano-forte and violin. He has also succeeded his father, as leader to the public concerts in his neighbourhood.

HUXTABLE, (WILLIAM) brother of the preceding, professor of the piano-forte and harp at Barnstaple, has shared the same musical education as his brother. The latter instrument he studied under the celebrated P. Meyer. He is also one of the first violin performers at the public concerts in his neighbourhood.

HYAGNIS, a native of Celænæ, the capital of Phrygia, and contemporary with Erechtheus, who instituted the Panathenæan games at Athens, 1506 years before Christ, was the inventor of the flute and Phrygian mode, as well as of the *nomes* or airs that were sung to the mother of the gods, to Bacchus, to Pan, and to some other divinities and heroes of that country. Plutarch and Nonnus both tell us that he was the father of Marsyas; and Athenæus, from Aristoxenus and Apuleius, ascribes to him not only the invention of the *single* flute, but of the double.

HYDE, a celebrated English performer on the trumpet.

# I J

JACHET or JAQUET. See BERCHEN.

JACHINI, (GIUSEPPE) a celebrated violoncellist at Bologna, about the year 1700.

JACKSON, (JAMES) a celebrated singer at Trinity college, Cambridge, in the middle of the last century.

JACKSON, (WILLIAM) an eminent musical composer and a man of letters, was born in 1730 at Exeter. His father, a shopkeeper in that city, gave him a liberal education, with a view to a learned profession; but he displayed so decided a taste for music, that he was placed as a pupil to Travers, organist of the cathedral in Exeter. In 1748, he removed to London, and passed two years under the tuition of John Travers, organist to the king's chapel, and an eminent song composer. He then returned to his native place, where he settled for life, as a teacher, performer, and composer of music. He soon attained reputation and employment; but it was not till 1777 that he succeeded to the places of sub-chanter, organist, lay-vicar, and master of the choristers in the cathedral. His talents in musical composition were first made known in 1775, when he printed a collection of twelve songs, set in a manner so simple, elegant, and original, as soon to become favourites with the public. He shortly after published a second and a third collection of songs; and it is by his vocal compositions, that he has acquired the greatest reputation. Among his musical works, are also anthems, hymns, odes, elegies, and canzonets, some of them of great merit and originality. Chasteness of conception, ingenuity of construction, and truth of expression, are their general characteristics. In instrumental music, some of his sonatas for the harpsichord are much applauded. His manuscript anthems and services for Exeter cathedral, were much admired by all who heard them, as producing all the devotional effects which could result from a union of poetical with musical taste.

W. Jackson first appeared to the world in a literary capacity, by a publication, in 1782,

"*Thirty Letters on various Subjects*," two volumes small octavo. This miscellany contains many striking reflections upon men, manners, and opinions, sometimes singular and paradoxical, but generally lively and instructive. An attempt to revive the exploded doctrine of equivocal generation, and another to retrieve the poetical reputation of Quarles, are those in which the ingenious writer deviates from the common judgment. These letters were well received, and were republished in a third edition, with additions and corrections, in 1795. Besides being the author of other literary works, Jackson published, in 1791, a pamphlet entitled "*Observations on the present State of Music in London.*" This book was thought to betray some prejudice against the modern masters, and undue preference of those under whom the writer's musical taste was formed, intermixed, however, with valuable and judicious observations. To his other tastes, Jackson added that for painting, in which art he was no mean proficient. He employed his pencil chiefly in landscape, and by his study of strong and partial lights, produced striking effects. Jackson was a member of a very respectable literary society, instituted at Exeter in 1792, which published an octavo volume of their joint contributions in 1796. He was extremely well qualified for conversation, by extensive information, a turn for pleasantry, and a communicative and social disposition. He enjoyed a very select acquaintance, and was greatly respected by the principal persons in his neighbourhood. He died of an asthmatic complaint in 1803.

JACOB, a pupil of Gaviniés, was a violinist in the orchestra of the grand opera at Paris. In 1769, he published a "*Nouvelle Méthode de Musique.*" He died at Paris, about the year 1770.

JACOB, (GUNTHER) a Benedictine monk and composer, at Prague, at the beginning of the eighteenth century. He published much church music.

JACOB (BENJAMIN) was born in London, in the year 1778. He evinced a love for music at a very early period of life, and was taught the first rudiments of the science by his father, who, being a tolerable amateur performer on the violin, instructed his son on that instrument; by which means he gained such a knowledge of the relations of musical sounds, as to be able to name any note he heard.

When seven years old, he was instructed in singing by an ingenious chorus singer, named Robert Willoughby, by whom he was introduced as a singing-boy into the choir of Portland chapel, then in a flourishing state, it being composed of the best chorus singers of that day. But harmony was his delight, single sounds not satisfying his ear; he therefore, at the age of eight, began to practise the harpsichord; (the piano-forte being then in its infancy) but at first without any particular instructor. After some time, he was, however, put under the tuition of the late Mr. Shrubsole, then organist of Spafields chapel, and, subsequently, for a short period, under the tuition of Matthew Cooke, organist of Bloomsbury church; but he was principally advanced in the science by his own observation, study, attention, and perseverance, making whatever he heard or saw in music a lesson. In this manner, he may be said to have been under obligations to every musician he fell in company with. At ten years of age he was appointed organist of Salem chapel, near Soho-square, in which situation he continued little more than a year. Between the age of eleven and twelve, he was invited to Carlisle chapel, Kennington-lane, some years afterwards occupied by Thomas Adams, until his election to Deptford. In the year 1790, when Haydn was in London, Jacob, then aged twelve, had the honour of tuning the great composer's piano-forte; and as a proof of a correct ear in temperament, Haydn was so well satisfied as to desire Jacob might tune for him again, which he did repeatedly. The next organist's situation he was appointed to, was at Bentinck chapel, Lisson-green, a chapel of ease to St. Mary-le-bone. Here he continued from the latter end of 1790 until 1794; in December of which year, he was invited

the Rev. Rowland Hill to succeed Immyns, as organist of Surrey chapel; in which situation he has continued to the present day, although several places, in and out of the establishment, have been offered to him since, with much higher salaries.

In the year 1796, he began to study harmony, under Dr. Arnold, from whose friendship he derived much of his early success in the profession; he was also proposed by the doctor as a member of the royal society of musicians, and was elected in 1799. It may here be noted, that so early as the age of eleven, Jacob was frequently engaged to take the organ, when anthems and choruses were to be sung in places of worship for charitable purposes. At this time he could play readily from the full scores of Handel, which he preferred to any arrangement in accompanying. He was one of the treble boys at the two last musical festivals in Westminster abbey, in 1790-1791. In this office, the late William Russel, who afterwards became a celebrated performer on the organ, and organist of the Foundling, was, as on other occasions, for several years, his constant companion: both were pupils of Shrubsole, and about the same age. In the spring of 1800, Jacob conducted a series of oratorios, under the direction of Bartleman, in Cross-street, Hatton-garden. For several years he presided at the organ, at the annual concert for the Choral Fund, while Dr. Arnold conducted at the piano, and Barthelemon led the band. In the year 1808 he set on foot an organ exhibition at Surrey chapel, consisting of a selection of airs, choruses, and fugues, from various authors, performed publicly on the organ, without any vocal accompaniment. In 1809, he and Samuel Wesley united in an organ performance, playing alternately the fugues of Sebastian Bach and Handel, with many of his overtures, airs, and choruses. About 3,000 persons of the highest respectability, also many in the first rank of professors and amateurs, were present; and as a proof of the interest excited, continued to sit with the greatest attention, through a four hours' performance on the organ only. We are informed that Jacob considers himself under considerable obligations to S. Wesley, for his friendship, through which he became acquainted with the works of the immortal Sebastian Bach, and received some of the most useful hints and instructions in his profession.

In 1811, 1812, and 1814, these performances were repeated, when Dr. Crotch played alternately with Jacob, and the interest and attendance was as marked and numerous as on the preceding occasion. In 1809, Jacob opened the organ at St. Swithin's, London, built by Gray. On Easter-day, 1810, he opened an organ at Camden chapel, Camberwell, built by Elliot. In 1814, he was chosen umpire in the selection of an organist at St. Paul's, Deptford. Thomas Adams was then chosen, after hearing nineteen candidates. In 1815, he was joint umpire with Attwood and Williams, for the choice of an organist at Lambeth. From among thirteen candidates, Warren was chosen. In 1815, he opened the organ at Christchurch, Birmingham, built by Elliot, and gave two organ performances there, for which he was specially engaged from London upon very liberal terms.

In April, 1818, he was made umpire at Cripplegate church, where there were thirteen candidates for the place of organist. Miss M. Horth was chosen. In 1818, at the Lent oratorios at Covent-garden theatre, Jacob conducted at the organ and pianoforte. He performed a concerto on the organ nearly every night: the season was remarkably successful. In October, 1818, he was elected an associate of the Philharmonic society. In May, 1819, he recommended Mr. Murdie to the Philanthropic chapel: upon the death of Williams he was chosen by the vestry. In 1819, he also recommended J. Turle to Christchurch, Surrey, who was elected by the parish. In 1821, he was applied to to nominate an organist to Clapham church, when he recommended Blackburn, who was chosen unanimously. In the same year, he also conducted a concert at Hanover-square, for the benefit of

Mr.Hyde. He was likewise appointed umpire at St. Bride's, Fleet-street, when there were twenty-four candidates for the organist's situation; six were selected, and Mather chosen from them, by the committee of the vestry.

In December, 1823, Jacob was elected one of the court of assistants of the royal society of musicians. He has further conducted annually, for several years, a concert at Surrey chapel, for the benefit of the almshouses belonging to that place, performing the parts of the band on the organ, excepting the double drums of Mr. Jenkinson, and trumpet of Mr. Harpur: the produce of this concert is about £200 annually, the place being always crowded.

His very extensive engagements as a teacher have prevented Jacob's attention being much turned to composition; he has, however, produced the following works: "*A Second Volume of Tunes, for the Use of Surrey Chapel,*" partly composed, partly selected, and wholly arranged by B. Jacob. "*Dr. Watts's Divine and Moral Songs, as Solos, Duets, and Trios,*" composed by Jacob. "*A Glee for two Trebles and Bass, 'Stay, oh stay, thou lovely shade,'*" dedicated to Dr. Arnold. "*A Glee for Alto, Tenor, and Bass, 'Sure not to life's short span confined,'*" dedicated to Joseph Smith, Esq. "*A Canzonet,'Maternal Tenderness,'*" words by William Hayley, Esq. "*National Psalmody,*" a collection of tunes, with appropriate symphonies, for the use of the church of England, for every Sunday throughout the year, harmonized, arranged, adapted, and many of the tunes composed by Jacob. This has become, by the very extensive patronage of the bishops, clergy, and parish-officers, a standard work for psalmody. The above are the only works which Jacob has printed: he has several other pieces in manuscript, and is now preparing an "*Analytical and Analogical Treatise on Thorough-bass and the Principles of Harmony.*"

JACOBI, (Conrad) a director of music at Dessau, died there in 1811. There are published some instrumental works of his composition.

JACOBI, (Michael) a singer at Luneburg. He performed also on the violin, lute, and flute. His publications, consisting chiefly of sacred music, bear date from 1661 to 1663.

JACOBI, (Samuel Franz) conductor and organist at the palace church in Wittenburg, in 1730.

JACOBITUS (Petrus Amicus) published at Venice, in 1589, "*Motetti à 4, 5, e 6 voci,*" Op. 1.

JACOPONUS, a monk, who lived probably in the fourteenth century, is the author of the text and first melody to the "*Stabat mater dolorosa,*" which has since become so celebrated by the compositions of Palestrina, Pergolese, and Haydn.

JADIN, (Jean) a violinist, published at Brussels, from 1777 to 1782, five operas of instrumental music, consisting of symphonies, quatuors, and trios for the violin.

JADIN, (Hyacinthe) son of the preceding, was a celebrated pianist at Paris, and a professor of his instrument at the conservatory. He published much vocal and instrumental music between 1789 and 1799. He died about the year 1800.

JADIN, (Louis) brother of the preceding, was very eminent at Paris as a pianist and composer, and was also a professor of his instrument at the conservatory. He wrote the music of several comic operas, and also composed many romances and much instrumental music between the years 1796 and 1810. Among his operas are "*L'Heureux Stratagème,*" in two acts. "*Le Portrait,*" in two acts, 1790. "*Mahomet II.*" in three acts, 1803. The above were performed at the academy of music. "*Le Mariage de la Vieille,*" in one act, 1796. "*Candas,*" in three acts, 1798. "*Jean Bart;*" "*Ruse contre Ruse;*" "*Porceaugnac;*" "*Le Grand Père,*" in one act, 1805; and "*La Partie de Campagne,*" in two acts, 1810. The last seven were performed at the *Théâtre Feydeau.*

JAEGER, (Johann) a violoncellist to the margrave of Anspach, was born in 1745. In his youth he was in the service of the court of Holland, as performer on the hautboy and

horn. From thence he went to Wurtemburg, where, through the instructions of Jomelli, Decler, and Seemann, he arrived at a high degree of eminence. Since the year 1802, he has retired to Breslau on a pension from the margrave.

JAEGER, (JOHANN ZACHARIAS L.) son of the preceding, and born at Anspach in 1777, was only eleven years of age when he was named chamber-musician and violoncellist in the chapel of the margrave of Anspach. When scarcely nine years old, he could perform solos on the violoncello with admirable rapidity, precision, and firmness. In 1787, his father went with him to Berlin, when the queen of Prussia was so delighted with the boy's performance, that she wished to engage him for her chapel; and on the father's expressing a desire that his son should remain with him at Anspach, the queen settled a pension on the child of about twenty pounds a year, which was much increased by a gift from the margrave on his return to Anspach.

JAHN, (AUGUST WILHELM FRIEDRICH) born at Armstadt in the year 1780, is considered an excellent pianist, and also a good performer on the violin, violoncello, flute, and hautboy. He published, in 1801, "*Musikalischer Blumenstraus bestehend in Märschen, Menuetten, Angloisen, &c. für das Klavier.*" He printed also at Leipsic, in 1783, "*Six Sonatas for the Harpsichord.*"

JAMES, (JOHN) an organist and composer for his instrument in London. He died about the year 1745. The style of his compositions is dignified and scientific, but only three of his vocal pieces were published.

JAN, (M. DAVID) a Dutch composer at the beginning of the seventeenth century. "*Psalm geklangt, waerinn de* 150 *Psalmen Davids nutsgaders verscheiden Loffanschen mit* 4, 5, 6, 7, *vnd* 8 *Stimmen te hooren zyn,*" Amsterdam, 1600.

JANI, (JOHANN) a composer and court-organist at Aurich, in Germany, died in 1728.

JANIEVICS. See YANIEWICZ.

JANITSCH, (ANTON) a violinist and composer for his instrument belonging to the orchestra of the theatre at Hanover, in the latter years of the last century.

JANITSCH, (JOHANN GOTTLIEB) chamber-musician and performer on the double bass to the court of Prussia, was born at Schweidnetz, in Silesia, in 1708. He composed ten operas of cantatas, serenatas, and funeral music, during the period of his residence at the university of Frankfort on the Oder. He wrote also several quatuors in the style of Graun, which were printed at Berlin about the year 1760. Among his other compositions are a "*Te Deum,*" and music on the occasion of the coronation of the king of Sweden.

JANNEQUIN, (CLEMENT) a celebrated French composer, flourished about the year 1510. Amongst his works are "*Vingt-quatre Chansons à quatre Voix,*" Paris, 1533. "*Chansons,*" Paris, 1537. "*Canzoni Francesi à* 4 *Voci,*" Venice, 1538. "*Inventions Musicales pour quatre et cinq Voix,*" Paris and Lyons, 1544. "*Le dixiesme livre des Chansons, contenant la Battaile à quatre de Clement Jannequin, avec la cinquiesme Partie de PhilippeVerdelot, si placet, et deux Chasses duLievre à quatre Parties et leChant des Oyseaux à trois,*" Antwerp, 1545.

JANOTTY, a composer, published about the year 1755, at Paris, an opera of violin sonatas.

JANOWKA, an organist at Prague, published in that city, in the year 1701, a musical work, entitled "*Clavis ad Thesaurum magnæ Artis Musicæ, seu elucidarum omnium fere rerum ac verborum, in Musica figurali tam vocali, quam instrumentali obvenientium, consistens potissimum in definitionibus et divisionibus, quibusdam recentioribus de Scala, Tono, Cantu, et Genere Musicæ etc. sententiis, variisque exquisitis observationibus in gratiam cupidorum hujus artis studiosorum diligenter, fideliter, ac fundamentaliter alphabetico ordine compositum.*"

JANSEN, (HENRY) born at the Hague in 1741, translated into French, from the English and German, numerous works on the arts, among which is one from the

writings of Engel, entitled "*Sur la Peinture en Musique*," Berlin, 1780.

JANSON, (J. B. A. J.) born at Valenciennes in 1742, was a violoncello pupil of Bertaud. He first performed at the *concert spirituel* in 1766. In the following year, he accompanied the hereditary prince of Brunswick to Italy, where his talents were highly esteemed. He returned to Paris in 1789, and was nominated a professor of the conservatory in 1795. He published several trios, quatuors, sonatas, and concertos for his instrument. He died in 1803.

JANSON, (L. A. J.) brother of the preceding, was also a violoncellist of great eminence. He was admitted in the orchestra of the academy of music, at Paris, in 1789, which situation he still held in 1800. He also published much music for his instrument.

JANUS (JOHANN) published at Bremen, after the decease of Luder Knop, in 1667, the "*Swan Song*" of this latter composer, together with some allemandes and courantes.

JANUS (MARTIN) was considered one of the best composers of simple melodies of the age in which he lived. He died about the year 1660.

JARNOWICK or GIORNOVICKI, (GIOVANNI MANE) born at Palermo in 1745, was the favourite violin pupil of the celebrated Lulli, and first performed in public at the *concert spirituel*, in Paris, choosing for his *début* the sixth concerto by his master. It is said that he was not at first successful, but nothing could disconcert him, and he soon afterwards played his own first concerto in *la* major, in which he obtained the greatest applause. During ten years, the style of Jarnowick was in fashion at Paris. Correctness, purity of tone, and elegance characterised this skilful violinist, but he was deficient in vigour of tone and sensibility, his staccatto had little brilliancy, and, above all, his graces wanted science and dexterity. Thus the celebrated Lamotte, a German violinist, who possessed the qualities which Jarnowick wanted, shared equally with him the applause of the public. Circumstances having obliged Jarnowick to quit France about the year 1780, his situation was filled by Viotti, whose eminent talents soon caused his predecessor to be forgotten. Jarnowick next proceeded to Prussia, where, in 1782, he was engaged as first violin in the royal chapel of Potsdam. In 1792, we find him in London, where he played at all the great concerts till the year 1796, when the well-known dispute took place between him and J. B. Cramer, which terminated in the loss of Jarnowick's popularity in this country. He next proceeded to Hamburgh, where he resided several years, and then returned to Berlin, which, after a short residence, he again quitted for St. Petersburg. In that city he died of apoplexy, in the year 1804. The following anecdotes are related of this singular character. On his journey to Lyons, he once announced a concert at six francs a ticket, when, no company arriving, he resolved to be revenged on the avarice of the Lyonese, and postponed the performance to the following evening, changing the price of the tickets to *three* francs. A crowded audience was the consequence; but at the moment the concert was about to commence, they were given to understand that Jarnowick had suddenly taken post-horses and quitted the town. Another time, being in the music shop of Bailleux, Jarnowick accidentally broke a pane of glass. "Those who break windows must pay for them," said Bailleux. "Right," replied the other, "how much is it?" "Thirty sous." "There's a three franc piece." "But I have no small change." "Never mind that," replied Jarnowick, "we are now quits," and immediately dashed his cane through a second square. He often quarrelled with the chevalier de Saint-Georges, who was a good violinist, but more celebrated swordsman. One day, in the heat of their dispute, Jarnowick boxed the ears of Saint-Georges, who contented himself with coolly observing to a third party who was present, "*J'aime trop son talent pour se battre avec lui:*" I admire his talents too much to fight him.

JARVIS, an English organist, and maste

of Mr. Groombridge, and of the late W. Russel, organist to the Foundling. Jarvis was blind, but his "mind's eye" led him to an intellectual fount, and the extraordinary playing of Dr. Worgan determined him *inter silvas academi quærere verum*. The doctor had never before instructed the blind, and was naturally rather averse from the undertaking; but when he heard Jarvis play, he resolved to try the experiment; and said Mr. Jarvis, "I thought my performance not despicable, yet how great was my astonishment and mortification when the doctor said to me, 'Sir, you do very well, but you have been wrongly taught, and if you come to me, you must begin your practice all over again.' Accordingly," added Jarvis, "he began with me as if I had been a child, making me play my five notes up and down, and saying, 'There, sir, you must work much in that way before we proceed any farther.'" The master-pupil went away in dudgeon, but wisely determining not to lose the benefit of instruction by neglect, adhered strictly to the doctor's injunctions. He had not done so long before he exclaimed, "The doctor's right, and I have been practising in a wrong way all my life." This conviction was followed by immediate reformation, the master and pupil were soon satisfied with each other, and Jarvis became a distinguished ornament to a school which no such pupil ever deserted. He published some music for the piano-forte.

JASPER, a composer of some sonatas for the piano-forte and violin, published at Mentz between the years 1794 and 1797.

JASSOU, (Joa. And.) author of a work entitled "*De Cantoribus Eccles. Vet. et Novi Testamenti,*" published at Helmstadt in 1708.

JAST, (F.) a dramatic composer at Vienna, brought out several operettas and ballets in that city about the year 1790.

JAY (Dr. John) was sent to the continent in early life, after having received the first rudiments of a musical education under John Hindmarsh, who at that time was one of the first violin players of the age; and secondly, under Francis Phillips, whose great talents as a performer on several instruments, and as a composer, are all remembered to this day. In the year 1800, Dr. Jay settled in London, and after the Midsummer vacation, in the same year, was engaged by Mrs. Cannon, of Little Chelsea, as resident instructor in music of the young ladies at her seminary, where he has continued ever since. In the year 1809, he received a bachelor's degree in music from the university of Oxford, and at the installation of his royal highness the duke of Gloucester, he was honoured with a doctor's degree from his royal highness's own hands. We should further observe, that Dr. Jay is an honorary member of the royal academy of music, where his eldest daughter is a student, and a fine performer on the harp. She has already received a medal from the hands of prince Leopold. Dr. Jay's second daughter is also a fine piano-forte performer.

List of Dr. Jay's principal works: "*Air, by Fontaine, with Introduction and Variations,*" dedicated to John Maltass, Esq. "*Hungarian Duet for two Performers on the Piano-forte,*" dedicated to J. Sanderson, Esq. "*Di tanti polpiti,*" duet for two performers on the piano-forte, dedicated to Miss Price. "*Portuguese Air,*" dedicated to P. Palmer, Esq. "*Vienna Waltz, with Variations for the Piano-forte,*" dedicated to Miss Faulknor. "*Sonata,*" dedicated to the right honourable lady Frances Wilson. "*Grand Sonata,*" dedicated to G. Sinclair, Esq. "*Grand Sonata, with 'Pray Goody,'*" dedicated to Miss Pearson. "*Grand Overture,*" dedicated to Miss Vere. "*Grand Duet,*" dedicated to Miss Eyre. "*A French Air,*" dedicated to G. Sinclair, Esq. "*A Second French Air,*" dedicated to Miss Badger. "*Saxe-Weimar Waltz, with Variations for the Piano-forte,*" dedicated to her royal highness (by permission) the duchess of Saxe-Weimar, with several songs.

IBOTTE, author of six duos for two bassoons, published before the year 1801 at Leipsic.

JEEP, (Johann) a composer in the early part of the seventeenth century, was born in

the duchy of Brunswick. He published "*Geistliche Psalmen und Kirchen Gesäng D. M. Luthers und anderer frommen Christen mit* 4 *Stimmen dem Choral nach componirt durch, &c.*" Nuremburg, 1607; and "*Studenten Gärtleins, Erster Theil; lustiger Liedlein mit* 3, 4, *und* 5 *Stimmen, zu singen und zu spielen,*" Nuremburg, 1607, 1614, and 1617.

JEGG, (J. M.) a pianist, published at Augsburg, in 1799, "*Douze Variations pour le Clav.*" Op. 1.

JELICH, (Vincentius) a contrapuntist of the seventeenth century, published at Strasburg, the following three works: "*Parnassia militia Concertuum* 1, 2, 3, *et* 4 *vocum,*" 1623. "*Arion primus,*" 1628. This work contains twenty-one Latin motets for one, two, three, and four voices. And lastly, "*Arion Secundus,*" 1628, containing psalms for vespers, arranged for four voices.

JELYOTTE, (Pierre) a celebrated countertenor singer, born at Béarn. He performed at the academy of music in Paris, in 1752, and retired with a pension in 1755. He brought out at Versailles, on occasion of the marriage of the dauphin, father of Louis XVI., in 1745, a ballet entitled "*Zelisca,*" which had great success. La Borde states, that Jelyotte composed a great number of delightful songs. He died in a state of great poverty, subsequently to the year 1780.

JENISCH, (J. C. F.) a composer of pianoforte music, residing, in 1806, at Riga. He published at Jena, in 1789, "*Sammbung leichter Handstücke fürs Klavier.*"

JENKINS, (John) a native of Maidstone, in Kent, and born in the year 1592, was a celebrated composer of music for viols, in the reigns of Charles I. and II.

His compositions are chiefly fantasias in five and six parts, several of which have been greatly admired. He was also the author of many single songs, of which there are some specimens in Smith's *Musica Antiqua;* and he set to music some part of a poem, written by Edward Benlowes, and entitled "*Theophila, or Love's Sacrifice.*" He also composed "*Twelve Sonatas for two Violins and a Bass, with a Thorough-bass for the Organ,*" which were printed in London, about the year 1660, and reprinted at Amsterdam, in 1664. These were the first compositions of the kind that had been published in England.

He died in the year 1678, at the great age of eighty-six years, and has been spoken of by several musical writers in terms of great respect. Wood says of him, "that he was a little man with a great soul."

JENKINS, a celebrated English trumpeter in the latter part of the last century.

JENNEQUIN. See Jannequin.

JENSEN (W. G. M.) published at Konigsberg, in 1800, "15 *Duetsche Lieder mit begleitung des Klavier.*"

JEROME DE MORAVIE, a musical writer, about the year 1260. He resided during some time at Paris, at the convent of *Saint Jacques,* where he wrote a treatise "*De Musicâ.*"

JESTER, a native of Berlin, composed, about the year 1799, an operetta called "*Der Wunderigel.*"

JEUNE. See Lejeune.

JEWIT, (Randolph) an English musician, and pupil of Orlando Gibbons. He was, at first, organist in Dublin, which country he quitted for England, in 1639, having obtained the situation of organist at Winchester, where he died.

IKEN, (Conrad) doctor of theology at Bremen, died in 1753. He published, in 1745, a dissertation, "*De tubis Hebræorum argenteis.*"

ILGEN, (Karl David) a German professor of theology, was born in Thuringia in 1768. He published at Leipsic, in 1788, "*Chorus Græcorum tragicus qualis fuerit, et quare usus ejus hodie revocari nequeat.*"

IMBAULT, (J. J.) a violinist at Paris, was born in 1753. He was a pupil of Gaviniés from the age of ten, and at seventeen years old made his *début* as a public performer, in the Paris concerts. Imbault is celebrated as the editor of excellent editions of many classical works in mus among which are the treatise on fugue

and counterpoint of Marpurg, the instructions for the organ by Joseph Martini, the methods for the violoncello of Tillière, Bréval, and L. Duport, a superb edition of the quartets of Haydn, &c.

IMMLER, a violoncellist and singer at Cobourg, in the latter half of the last century. He composed several sonatas, and some church music, amongst which is a "*Te Deum*," the words by Klopstock.

IMMYNS, (JOHN) the founder of the Madrigal society in London, in 1741, was a celebrated musical amateur. He died in 1764. (Sir J. Hawkins, vol. v. p. 349.)

INCLEDON, (CHARLES.) This eminent vocal performer is a native of Cornwall, in which county his father is said to have been a respectable physician. At the age of eight years, he was articled to the celebrated Jackson, of Exeter, a master fully capable of cultivating the talents of his pupil. Young Incledon made a rapid progress, and his fine voice and scientific acquirements soon rendered him the favourite of all the lovers and practisers of music in the vicinity of Exeter. He, however, was so averse to the restraint he was under at the cathedral, that, after remaining with Jackson six or seven years, he left Exeter, and, unknown to his friends, he entered, in the year 1779, as a sailor, on board the Formidable. He sailed to the West Indies, and continued in the navy for four years, during which time he was in several engagements. His vocal abilities gained him the notice of many distinguished officers, among whom were admiral Hervey, lord Mulgrave, and admiral Pigot; the former of whom having ascertained from him how he had been brought up, they all advised him to attempt the stage, and furnished him with letters of recommendation to Colman; but the manager was blind to his merits, and the letters, were, of course, useless. Incledon, nevertheless, determined to persist in his stage pursuits, and he consequently, about 1783, joined Collins's company at Southampton. After having played with this company for twelve months, he was invited to Bath. At Bath, however, it was some time before he attained his full popularity. It was to the friendship of Rauzzini that he was indebted for being brought forward in a manner which he deserved. His talents were also cultivated by Rauzzini with the utmost care. It was in October, 1790, that Incledon made his first appearance on a London stage, in the character of *Dermot*, in the *Poor Soldier*, at Covent-garden theatre. Though deriving little from the helps of science, or from the patronage of scientific men, with the exception only of the short instruction he received from Rauzzini, and with scarcely any other guide than nature, or other aid than voice, ear, confidence, and an infelt delight in the practice of singing, the name of Incledon soon spread itself among the great body of the public. His vocal endowments were certainly considerable; he had a voice of uncommon power, both in the natural and falsetto. The former was from A to G, a compass of about fourteen notes, the latter he could use from D to E, or F, or about ten notes. His natural voice was full and open, neither partaking of the reed nor the string, and sent forth without the smallest artifice; and such was its ductility, that when he sang *pianissimo*, it retained its original quality. His falsetto was rich, sweet, and brilliant, but totally unlike the other. He took it without preparation, according to circumstances, either about D, E, or F, or ascending an octave, which was his most most frequent custom, he could use it with facility, and execute in it ornaments of a certain class with volubility and sweetness. His shake was good, and his intonation much more correct than is common to singers so imperfectly educated. His pronunciation of words, however, was coarse, thick, and vulgar. His fort was ballad, and ballad not of the modern cast of whining or want of sentiment, but the original, manly, energetic strain of an earlier and better age of English poesy and English song writing, such as "*Black-eyed Susan*," and "*The Storm*," the bold and cheering hunting song, or the love song of Shield,

breathing the chaste simple grace of genuine English melody.

INFANTAS, (FERDINAND DE LAS) a composer of the sixteenth century, was a priest at Cordova, in Spain. Several of his sacred compositions were published at Venice, between the years 1570 and 1583.

INGEGNERI, (MARCO ANTONIO) a celebrated composer of the sixteenth century, was chapel-master of the cathedral at Cremona, and published several works of sacred music and madrigals at Venice, previously to the year 1592.

INSANGUINE, (GIACOMO) born at Monopoli, was a dramatic composer in Italy, between the years 1770 and 1790.

JOAN, composer of a concerto for the violin, published at Augsburg in 1799.

JOANELLI BERGAMENSIS DE GARDINO, (PETRUS) a contrapuntist of the sixteenth century, published at Venice, in 1568, "*Thesaurus Musicus, for four, five, six, and eight voices.*"

JOANNES DAMASCENUS, a celebrated church composer in the first half of the eighth century. He died in 760. He resided chiefly at a convent in Jerusalem.

JOANNES PADUANUS published at Verona, in 1578, a work entitled "*Institutiones Musicæ.*"

JOANNES SALESBERIENSIS, born at Salisbury, in England, in 1110, was a doctor of divinity of the university of Paris, and appointed bishop of Chartres, in France, in 1176, where he died in 1182. He wrote a work entitled "*Polycraticum,*" the first book and sixth chapter of which treats "*De musica et instrumentis, et modis, et fructu eorum.*"

JOECHER, (CHRISTIAN GOTTLIEB) professor of history at Leipsic. He published, for his degree in medicine, a treatise, "*De viribus Musices in corpore humano.*" He also compiled the principal part of the "*Allgemeines Gelehrten Lexikon,*" Leipsic, 1750 and 1751, 4 vols.

JOHNSON, (HENRY PHILIP) chapel-master and chamber-musician to the king of Sweden, at Stockholm, composed for the theatre of that city the operas of "*Egle,*" 1774, and "*Neptun und Amphitritre,*" 1775. He wrote also a work on the organ, &c.

JOHNSON, (ROBERT) an ecclesiastic and a learned musician, was one of the first of our church composers who disposed their part with intelligence and design. In writing upon a plain song, (moving in slow notes of equal length) which was so much practised in these times, he discovers considerable art and ingenuity, as also in the manner of treating subjects of fugue and imitation.

JOLLY, an English composer of glees. Two of his compositions were much admired at the British concerts.

JOLY, a French musician, published at Paris, in 1786, "*Six Duos pour Violon.*"

JOMELLI, (NICOLO) born at Aversa, near Naples, in 1714. His taste for music manifested itself at a very early age, and he first studied his art at Aversa, under the canon Muzillo. His parents then sent him to a conservatory at Naples, to complete his musical education under Feo. But it was from Leo that he learned, as he himself expressed it, the sublime of music. About the year 1736, Leo heard a *cantata* of Jomelli's performed at the house of his pupil, signora Barbapiccola, and, transported with pleasure, he exclaimed, "*Signora, non passerà molto, e questo giovane sarà la stupore e l'ammirazione di tutta l'Europa.*" This prediction was shortly realized.

Jomelli was only twenty-three years of age when he composed his first opera, "*L'Errore Amoroso,*" which was performed in the new theatre at Naples. Vinci and Leo had alone, till this period, given, by their compositions, an idea of such melodious music.

In 1738, he gave "*Odoardo,*" at the Theatre Fiorentini in Naples. The delight and enthusiasm excited by these operas were unexampled. He was engaged at Rome in 1740, and it was here that he saw his growing reputation greatly increased by the approbation of the Romans. He composed at Rome, "*Ricimero*" and "*Astianatt*

which operas were so esteemed by the public, that when their author talked of quitting Rome to proceed to the other cities of Italy, they would not allow him to depart, and it was with difficulty that he was enabled to proceed to Bologna, where he arrived in 1741, and gave "*Ezio.*" Jomelli was desirous of possessing the friendship of the Padre Martini. A short time after his arrival in this city he visited that master, without making himself known to him, and begged to be admitted amongst the number of his pupils. Martini gave him the subject of a fugue, and seeing that he filled it up excellently, he said to him, "Who are you? you are joking with me; it is I who must learn of you." "I am Jomelli; I am the composer who is to write the opera for the theatre of this city; I implore your protection." The contrapuntist replied, "It is very fortunate the theatre possesses so philosophical a musician; but I compassionate your situation in the midst of a company of such ignorant corrupters of music." Jomelli afterwards avowed, that he had learned much from this illustrious master. He added, that if the Padre Martini was deficient in genius, art had supplied him with that which was denied by nature.

Jomelli remained at Bologna till 1746, when he returned to Rome, and composed "*Didone,*" which had even greater success than "*Ricimero.*" The Romans declared they had never heard more beautiful airs, accompaniments better adapted to the words, richer or purer harmony, or a more correct and elegant style, which was majestic without inflation, grand without inequality, and always full of sentiment and melody. These praises, which were in every mouth, and repeated by all the journalists of the day, reached Naples, and the countrymen of Jomelli signified their desire that he should return, and allow them in their turn the pleasure of applauding his works. He instantly acceded to their request, and composed his opera of "*Eumene,*" which had prodigious success.

Venice had not yet seen the new composer, whose fame was spread throughout Italy, and Jomelli felt that the suffrage of the Venetians was necessary to fill the measure of his reputation. He therefore, in compliance with their wishes, proceeded to Venice, where his opera of "*Merope*" caused such delight, that the government appointed him master of the conservatory for girls. Here he composed a "*Laudate*" for two choirs of eight voices, which excited the greatest admiration.

In 1748, Jomelli returned to Naples, and gave "*Ezio.*" Recalled to Rome in the following year, he composed "*Artaserse,*" some *intermezzi,* and the oratorio of "*La Passione,*" at the request of his patron, cardinal York.

Jomelli had by this time obtained in Italy all the laurels she could bestow; in 1749, therefore, he repaired to Vienna, to display his genius in a court where Metastasio was the poet. Jomelli imagined that if he had pleased at Naples, whose school abounds in great masters, at Rome, where taste is so refined, and at Venice, where had existed the greatest abilities which can honour harmony, he should succeed in obtaining the same advantages at Vienna, and, above all, in meriting the friendship of Metastasio, and becoming his composer. He was not deceived. On his arriving in that capital, he gave "*Achille in Sciro,*" which was equally well received by the court and the city. From this moment, the most sincere and lasting friendship was concluded between the greatest lyric poet and the greatest musician of Italy. Metastasio felt at once, that Jomelli was the composer best adapted to set his verses. After remaining nearly two years at the court of Vienna, which was rendered particularly brilliant by the presence of Maria Theresa, equally celebrated as a sovereign and for her love of the arts, and who presented Jomelli with a diamond ring, he returned to Rome, where, on the vacancy of the place of chapel-master of the church of St. Peter, he was elected to that office, and from the year 1750 until 1753 composed much sacred music for his choir. He,

at the same time, composed the opera of "*Ifigenia*," in 1751, and "*Talestris*" and "*Attilio Regolo*," in 1752. In 1753, he was engaged to furnish several courts with operas, in all ten in number; amongst which are distinguished "*Semiramide*," "*Bajazette*," "*Volgeso*," and "*Demetrio*."

The reputation of this composer extended on every side; his abilities had never appeared so brilliant as on his third stay at Rome. He was now again engaged in Germany, and that country and Italy appear to have emulously disputed his compositions. The duke of Wurtemburg, one of the greatest musical connoisseurs of his day, being anxious to possess as chapelmaster, him who had during two years enchanted Austria, made very liberal offers to Jomelli, who accepted them, and during the fifteen years that he resided at that court, he composed his finest operas. We have yet only spoken of his dramatic music. Gifted with a brilliant and varied imagination, and the most profound sensibility, he could not fail to delight equally in sacred music. He was naturally excited to attempt this style in Rome, where it is especially cultivated and rewarded, and where his public situation called for sacred composition. On his third residence in this city, he composed about thirty works, and, amongst others, a *hymn* for the feast of the Apostles, which is still sung every year on the festivals of St. Peter and St. Paul; and these compositions, in which the touching is united to the sublime, and the pathetic tenderness of religion to its imposing majesty, were the essays of an inexhaustible mind, that now for the first time signalized its superiority in this style.

In 1768, Jomelli returned to his beloved native country, after a long absence, not foreseeing a disgrace which was destined to embitter the rest of his hitherto happy life, and which he had never before undergone. On his arrival at Naples, he composed "*Armida*," for the theatre of San Carlos, which was enthusiastically applauded. In 1770, he wrote "*Demofoonte*;" this unfortunately gave less pleasure, and hoping to be more successful, he gave, in 1773, "*Ifigenia*," which was ill sung, and failed. Jomelli was so affected by this misfortune, that he had a paralytic stroke. Immediately on his recovery, he composed a beautiful cantata on the birthday of a prince of Naples. This was soon followed by his last and greatest work, the sublime "*Miserere*," for two voices; for which his friend, the poet Mattei, wrote Italian words, and which is sung wherever good music is known and cultivated.

Jomelli died at Naples in the year 1774. His obsequies were publicly celebrated by all the musicians of that city. A mass for two choirs was performed, expressly composed for the occasion by Sabbatini. The following classed list comprises the principal works for the church and theatre of this eminent musician. For the church: "*A Dixit, 4 voc.*" "*The Psalm, In convertendo, 2 voc.*" "*I Responsori of Passion Week, 4 voc.*" "*A Dixit, 8 voc.*" "*A Miserere.*" "*A Confitebor, 3 voc.*" "*A Laudate, 8 voc.*" "*A Graduale, 4 voc.*" "*The Hymn, Urbs Jerusalem, 4 voc.*" "*A Beatus Vir, 4 voc.*" "*A Miserere, 4 voc.*" "*A Confitebor, 4 voc.*" "*A Regnum mundi, 4 voc.*" "*A Te Deum, 4 voc.*" "*Veni sponsa Christi, à canto solo con ripieni, 4 voc.*" "*Victimæ paschali, 4 voc.*" "*Credidi propter quod, 4 voc.*" "*Confirma hoc Deus, Offertorio.*" "*Graduale, 3 voc., for the Festival of the Virgin Mary.*" "*Discerne causam meam, Graduale, 4 voc.*" "*Domine Deus in simplicitate, Offertorio.*" "*Justus ut palma florepit.*" "*Offertorio, with Hallelujah Chorus, 4 voc.*" "*Betulia liberata, Oratorio.*" "*Oratorio della Passione.*" "*Lamentationes Jeremiæ.*" "*Benedictus Dominus Deus Israel.*" "*Missa.*" "*Motetto à 4 voci per la domenica della Palma.*" "*Sequentia Paschalis.*" "*Qui tollis.*" "*Il Salmo 50 à 2 voci, con Strom.*" "*Sospiri penitenti à 2 Soprani e piu Stomenti, composto poco inanzi la sua morte.*" "*Miserere à 4 voci.*" "*Confirma à 4 voci.*" "*Requiem.*" Another "*Miserere.*" "*Mag-*

*nificat.*" "*Miserere o Salmo* 50 *di Davidde.*" "*Offertorio, In partituara et parti separ.*" "*Veni Sancte Spiritus*, 4 *voc.*" For the theatre: "*L'Errore Amoroso,*" 1737. "*Odoardo,*" 1738. "*Ricimero,*" 1740. "*Astianatte,*" 1740. "*Ezio,*" 1741. "*La Didone,*" 1746. "*Eumene,*" 1746. "*Artaserse,*" 1749. "*Achille in Sciro,*" 1749. "*Didone,*" 1749. "*Ifigenia,*" 1751. "*Talestri,*" 1752. "*Attilio Regolo,*" 1752. "*Semiramide,*" 1753. "*Bajazette,*" 1753. "*Vologeso,*" 1753. "*Demetrio,*" 1753. "*Pelope.*" "*Enea nel Lazio.*" "*Il Re pastore.*" "*Alessandro nell' Indie.*" "*Nittetti.*" "*La Clemenza di Tito.*" "*Demofoonte,*" 1772. "*Vologeso.*" "*L'Olimpiade.*" "*Il Fetonte.*" "*L'Isola disabitata.*" "*Endimione.*" "*L'Asile di Amore.*" "*La Pastorella illustre.*" "*La Schiava liberata.*" "*Il Cacciator deluso.*" "*Il Matrimonio per concorso,*" and "*Armida,*" 1768.

JONAS, (Carl) a celebrated composer and pianist, born probably at Berlin in 1770, was so fortunate as to be patronised in his youth by the princess Amelia of Prussia, who procured him instructions on the piano and in composition from the celebrated Fasch. After the death of his patroness, the king of Prussia interested himself for young Jonas, and sent him to the university of Halle, from which town, in 1793, he published his Op. 1, entitled "*Ariette pour le P.F., avec quinze Variat. comp. et dédiée à S. M. le R. de Prusse, par Ch. Jonas,*" which composition was highly spoken of by the German critics.

JONES (Edward) published, about the year 1785, a work entitled "*Musical and Poetical Relics of the Welsh Bards, preserved by tradition and authentic Manuscripts, never before published.*" (See *Monthly Review*, January, 1786.) A second volume of this work appeared in 1789, and an improved edition of the second volume in 1802, under the title, "*The Bardic Museum of primitive British Literature, and other admirable Rarities; forming the second Volume of the Musical, Poetical, and Historical Relics of the Welsh Bards and Druids, drawn from authentic Documents of remote Antiquity.*"

JONES, (Rev. W.) of Nayland, in Suffolk, an English musical amateur, who published, about the year 1784, "*A Treatise on the Art of Music as a course of Lectures, preparatory to the practice of Thorough-bass and Musical Composition.*" (See *Monthly Review* for 1786.) It is considered a work of some authority.

JONES (Robert) seems to have been a voluminous composer. Two of the works published by him are, "*A Musical Dreame, or the Fourth Book of Ayres; the first part for the Lute, two Voices, and the Viol da Gamba; the second part is for the Lute, the Viol, and four Voices to sing: the third part is for one Voice alone to the Lute, the Basse-Viol, or to both if you please, whereof two are Italian Ayres,*" printed in 1609; and "*The Muses Gardin for Delights, or the Fifth Book of Ayres onely for the Lute, the Basse-Viol, and the Voice.*"

Two songs by this composer, "*My love bound me with a kiss,*" and "*Farewell, dear love,*" are to be found in Smith's *Musica Antiqua.*

JORTIN, (Dr. John) vicar of Kensington, was born in London in 1698. He published "*A Letter concerning the Music of the Ancients.*" He died in 1770.

JOSEPH, (Georg) a musician in the service of the bishop of Breslau in 1690, published some sacred compositions in that city.

JOSQUIN DES PRES is enumerated by Guicciardini among the musicians of the Flemish school. He may justly be called the father of modern harmony, and the inventor of almost every ingenious contexture of its component parts, nearly a hundred years before the time of Palestrina, Orlando di Lasso, Tallis, or Bird, the great musical luminaries of the sixteenth century, whose names and works are still held in the highest reverence by all true judges of the genuine style of choral compositions.

Adami, in his historical list of the singers in the pope's chapel, mentions Josquin as one of the greatest cultivators and sup-

porters of church music. He calls him, *Uomo insigne per l'inventione.*

After quitting Italy, he was appointed chapel-master to Louis XII. of France, who reigned from 1498 to 1515, and it is scarcely probable that such an honour should have been conferred upon him, till he had attained great eminence in his profession. He must have acquired the public favour, either by his works or performance, before he could be noticed by a sovereign; and it has been well observed, that it is as difficult for a prince to get a man of merit, as it is for a man of merit to approach a prince.

It appears that Josquin was an ecclesiastic; for it is related, that when he was first admitted into the service of Louis, he had been promised a benefice by his majesty; but this excellent prince, contrary to his usual custom, for he was in general both just and liberal, forgot the promise he had made to his *maestro di capella;* when Josquin, after suffering great inconvenience from the shortness of the king's memory, ventured, by a singular expedient, to remind him publicly of his promise, without giving offence; for being commanded to compose a motet for the chapel royal, he chose part of the 119th psalm, "*Memor esto verbi tui servo tuo!*" "Oh! think of thy servant as concerning thy word!" which he set in so exquisite and supplicating a manner, that it was universally admired, particularly by the king, who was not only charmed with the music, but felt the force of the words so effectually, that he soon after granted his petition by conferring on him the promised preferment. For which act of justice and munificence, Josquin, with equal felicity, composed, as a hymn of gratitude, another part of the same psalm, "*Bonitatem feristi cum servo tuo, Domine.*" "O Lord! thou hast dealt graciously with thy servant."

Josquin seems to have professed a certain vein of wit and humour, in addition to a musical genius, of which Glareanus has given his readers several instances, besides those just related.

In consequence of the procrastination of the performance of Louis XII.'s promise relative to the benefice, Josquin applied to a nobleman in high favour at court, to use his interest in his behalf; who encouraging his hopes with protestations of zeal for his service, constantly ended with saying, "I shall take care of this business: *let me alone*"—*laisse faire moi* (*laissez moi faire.*) When at length Josquin, tired of this vain and fruitless assurance, turned it into *solmisation,* and composed an entire mass on these syllables of the hexachords, *la, sol, fa, re, mi;* which mass is among Josquin's productions in the British Museum, and is an admirable composition.

The following circumstance, which likewise happened during Josquin's residence at the court of France, has been recorded both by Glareanus and Mersennus.

These writers inform us, that Louis, though music afforded him great pleasure, had so weak and inflexible a voice, that he never was able to sing a tune, and defied his *maestro di capella* to compose a piece of music, in which it was possible for him to bear a part. However, the musician accepted the challenge, and composed a canon for two voices, to which he added two other parts, one of which had nothing more to do than to sustain a single sound, and the other only the key-note and its fifth, to be sung alternately. Josquin gave his majesty the choice of these two parts, and, beginning with the *long* note, after some practice his royal scholar was enabled to continue it, as a *drone* to the canon, in spite of nature, who had never intended him for a singer.

Among musicians, Josquin was the giant of his age, and seems to have acquired an universal dominion over the affections and passions of the musical world. Indeed, his compositions were as well known, and as much practised throughout Europe, at the beginning of the sixteenth century, as Handel's were in England about seventy years ago.

In the music book of prince Henry, afterwards Henry VIII., which is preserved

the Pepys collection at Cambridge, there are several of his compositions; and we are told that Anne Boleyne, during her residence in France, had collected and learned a great number of them. In a very beautiful manuscript in the British Museum, consisting of French songs of the fifteenth century, in three and four parts, there are likewise many of Josquin's compositions.

It is, perhaps, sufficient to observe, without enumerating the mere names of this great musician's professional contemporaries, either on the continent or in England, that they were every way inferior to him in talent, and that Josquin's fame has chiefly been acquired by his masses, and still more excellent motets; a large, and perhaps the most valuable collection of which now extant, is preserved in the British Museum.

JOST, a musician at Vienna, composed, about the year 1780, two operettas called the "*Stealer of Apples,*" and the "*Barber of Benzing,*" together with several ballets.

JOUBERT, organist of the cathedral at Nantes in 1788, brought out, in 1776, at the *concert spirituel* in Paris, a French oratorio of his composition, entitled "*La Ruine de Jerusalem, ou le Triomphe du Christianisme.*" He likewise composed for the theatre of Nantes, in 1778, the opera called "*La Force de l'Habitude.*"

JOUBERT, a violinist, and one of the best pupils of Lully, flourished at Paris about the year 1690.

JOUSSE, (J.) a musician, resident in London, published a few years since an introduction to the art of *solfaing and singing*, which has been considered a useful work. He has since translated the principles of accompaniment, or thorough-bass, of Albrechtsberger, and has also published "*Harmonic Cards,*" to teach the chords, and "*Arcana Musicæ,*" being a selection of curious and interesting musical problems. (Chappell's Cat.)

JOVANELLI. See GIOVANELLI.

JOZZI, (GIUSEPPE) an Italian sopranist, was in London in 1746, and performed in Gluck's opera, *La Caduta de Giganti.* He had little powers of voice, and is more remembered for his impudence in foisting on the London public eight sonatas of Alberti as his own compositions. He even went so far as to have them engraved with his name, and sold at the price of one guinea. Very shortly afterwards, an English gentleman brought these sonatas with him from Italy in the handwriting of Alberti, and gave them over to Walsh, the publisher, who printed them in a six-shilling book. Jozzi soon after this quitted England and settled as a singing-master at Amsterdam, where he again published eight sonatas, which were most probably the above-mentioned of Alberti.

IPEREN, (JOSUA VAN) a Dutch clergyman, who died at Batavia in 1780. He wrote the following works on musical subjects: "*Von den Wechselgesangen der Heiden und Juden,*" 1774. "*Kirkelyke Historie van het Psalm-Gezangder Christenen, van de dagen der Apostelen tot op onzentegenivoordigen tyd, en inzonderheid van onze vele verbeterde Nedertuitsche Psalmberyminge uit echte stukken samengebracht,*" first vol. Amsterdam, 1777. The second volume of the same work was published at Amsterdam, in 1778.

IRRIG, (SEBASTIAN) a German musician, published at Paris, in 1756, twelve sonatas for the harpsichord, in the style of Albertini.

ISAAC, (HEINRICH) chapel-master to the emperor Maximilian I., was a pupil of Josquin, and born in the year 1440. In 1475, he held the situation of chapel-master at the church of So. Giovanni at Florence, where he set to music for three voices the songs of "*Lorenzo de Medici,*" and also composed some sacred music. He probably entered the emperor's service soon after his accession to the throne in 1493.

ISHAM (JOHN) was the deputy of Dr. Croft for several years. He died in 1726, having met with very little encouragement in his musical studies, though he wrote sundry valuable compositions for the use of the church. The words of two anthems composed by him, namely, "*Unto thee, O Lord,*" and "*O sing unto the Lord a new song,*"

are in the collection made by Dr. Croft, and published in 1712. Isham joined with William Morley in the publication of a collection of songs composed by them both.

ISHERWOOD, a celebrated English bass singer, now residing, we believe, in the north of England. He performed at the grand provincial meetings in the autumn of 1823. His voice is said to be a genuine bass, with little or no mixture of the baritone.

ISINARDI, (Paolo) a celebrated poet and composer, born at Ferrara, flourished there in the second half of the sixteenth century. He was a pupil of Monara. He composed a great number of sonnets and madrigals, as also sacred music.

ISMENIAS, a pupil of Antigenes, was a celebrated musician of Thebes, who, according to Lucian, gave three talents, or 581*l.* 5*s.* for a flute, at Corinth. The extravagance, however, of this popular musician, was even more conspicuous than his professional abilities. He is recorded, by Pliny, as a prodigal purchaser of jewels, which he displayed with great vanity; and was once very angry that an emerald had been bought at Cyprus for less than he thought the value of it, though purchased by himself; and said to the person whom he had employed on this occasion, "You have done your business like a fool, and disgraced the gem."

Plutarch also relates the following story of him. Being sent for to accompany a sacrifice, and having played some time without the appearance of any good omen in the victim, his employer became impatient, and, snatching the flute out of his hand, began playing in a very ridiculous manner himself, for which he was reprimanded by the company; but the happy omen soon appearing, "There," said he, "to play acceptably to the gods, is their own gift." Ismenias answered, with a smile, "While I played, the gods were so delighted, that they deferred the omen, in order to hear me the longer; but they were glad to get rid of your noise upon any terms."

ISO, a French musician, brought out at the academy of music, in 1759, the two following operas, "*Phœtuse,*" and "*Zémide.*"

ISOLA, (Gaetano) a Genoese composer, wrote, in the year 1791, for the theatre at Turin, the serious opera "*La Conquista del Vello d'Oro.*"

ISOUARD (Nicolo) was born at Malta in 1775, where his family held an honourable rank. His father did not intend him for a musician, but he could not resist his natural inclination for the art. His leisure moments were devoted to the study of music; and, on his being placed at Naples, in a banker's house, he particularly applied himself to music, and finished his studies in counterpoint in that city under Sala. He also obtained instruction from Guglielmi in dramatic composition. He finally totally abandoned commerce, and gave at Florence his first opera, "*L'Aviso ai maritati,*" the success of which still further confirmed him in his resolution, and thenceforward he assumed the name of Nicolo, in consideration of his father. After having composed for the different theatres of Italy and Malta, he established himself at Paris, where, amongst seventeen operas, both comic and serious, which extended his reputation, he composed "*La Cendrillon,*" in 1813, the success of which was unrivalled. Nicolo played on the organ, harmonica, and several other instruments, with superior ability. He died in the midst of his career, leaving "*La Lampe Merveilleuse,*" an unfinished opera, which was performed after his death at the royal academy of music. The following list comprises his principal works: "*Hébé,*" a cantata. Operas performed in Italy: "*L'Aviso ai maritati.*" "*Artaserse.*" "*Rinaldo d'Asti.*" "*Il Barbiere di Siviglia.*" "*L'Improvisata in Campagna.*" "*Il Tonneliere.*" "*Idue avari.*" "*Ginevra di Scozia.*" "*Il Barone d'Albachiara.*" Operas performed in France: "*Le Tonnelier,*" 1801. "*L'Impromptu de Campagne.*" "*La Femme avare,*" 1802. "*Les Confidences,*" 1803. "*Le Médecin Turc.*" "*L'Intrigue aux Fenêtres.*" "*La Ruse inutile,*" 1805,

"*Idala.*" "*La Prise de Passau,*" 1806. "*Les Rendez-vous Bourgeois.*" "*Les Créanciers,*" 1807. "*Un jour à Paris.*" "*Cimarosa,*" 1808. "*L'Intrigue au Sérail,*" 1809. "*Cendrillon,*" 1810. "*La Fête au Village,*" 1811. Also part of "*Le Baiser et la Quittance.*" "*Le petit Page.*" "*Flaminius la Victime des Arts.*"

JUDELIUS, (JOANNES) a German musician, published at Erfurt, in 1625, a work called "*Encomium Gamico-harmonicum.*"

JUDICE, (CÆSAR DE) a composer of madrigals and motets, published at Messina and Palermo, between the years 1628 and 1666. He was a native of Sicily.

JULIEN (N) published at Paris, in 1780, under the name of *Julien l'aîné*, a collection of comic opera songs for two violoncellos.

JULIEN, (PIERRE) a musician of the sixteenth century, born at Carpentras, in France, published, in 1570, "*Le vrai Chemin pour apprendre à chanter toute Sorte de Musique.*"

JULIEN, (G.) an organist at Chartres, in France, probably in the seventeenth century, published, in Paris, a book of organ music.

JUMILHAC, (LE PERE DE) a Benedictine monk, published in Paris, in 1673, "*La Science et la Pratique du Plain-chant.*"

JUMILHAC, (LEON DE) a French amateur violinist, pupil of Baillot, published in 1810, at Paris, twelve variations for the violin, on the air, "*Que ne suis-je la fougère.*"

JUNGE, (JOACHIM) a doctor of philosophy at Hamburgh, died in 1657. Among his published works is one entitled "*Harmonica Theoretica.*"

JUNGHAUTZ, (J. A.) organist at Armstadt, was born in 1745. He is known in Germany by some good compositions for the harpsichord.

JUNIUS, (ADRIANUS) a doctor in medicine, born in Holland in 1512, published a work, one of the chapters of which treats of "*Musica instrumenta eoque spectantia.*"

JUNC published at Paris, in 1785, "*Trois Sonates pour le Clavécin, avec Accompagnements de V. ad lib.*"

JUNKER, (KARL LUDWIG) a celebrated amateur musician in the north of Germany, died in 1797. He published many works on music between the years 1776 and 1786. Two concertos for the harpsichord, and some other small works for the same instrument, composed by Junker, have also been published.

JUSDORFF, a flutist at Gottingen, has published several operas of music for his instrument, at Offenbach, since the year 1799.

JUST, (J. A.) a musician at the Hague, born about the year 1750, was a pupil of Kernberger. He was considered one of the best performers of his time on the harpsichord. He published at Amsterdam, the Hague, and Berlin, much music for his instrument. Besides which he composed the music of the operas, "*Le Marchande de Smyrne,*" and "*Le Page;*" also "*A Cantata for Whitsuntide, for fifteen Voices.*"

JUSTAIN, a French musician, published, in 1785, a violin concerto.

JUSTIN MARTYR was at first a philosopher of the sect of Plato. In the year 133 he embraced the Christian religion, and died a martyr during the persecutions of Antoninus, in 163, or, according to other historians, in 166. His works, which were published at Paris in 1636 and 1742, contain many excellent remarks on the church music used in his time.

JUSTINIANUS, (LEONARDUS) a Venetian nobleman, lived about the year 1428. He was celebrated as a scholar, and also as a musical composer. He wrote a great number of amatory songs, which had such success, that, notwithstanding every effort of the clergy, all Italy was inundated with them. In reparation for his licentiousness, he subsequently wrote as great a number of vocal pieces in honour of the holy virgin and saints.

JUSTINIAN, a Greek emperor in the sixth century, is celebrated for his body of laws. He was an excellent musician, and in the Greek church they still sing a troparius or hymn on the divinity of Jesus

Christ, of his composition. He died in 565.

IVES (Simon) was a lay-vicar in the cathedral of St. Paul's, till driven from thence by the usurpation, when he became a singing-master. He and Henry Lawes were made choice of to compose the airs, lessons, and songs of the masque performed, by order of the four inns of court, before king Charles I. and his queen, at Whitehall, on Candlemas night, 1633. Many catches and rounds of Ives's are to be found in *Hilton's Collection*, and in Playford's *Musical Companion;* as are also some songs, among the airs and dialogues published in his time. He died in the parish of Christchurch, London, in 1662.

END OF VOL. I.

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